

KOREAN FILM

Observatory

No.20 Pusan Special 2006

Traces of Love

opens Pusan International Film Festival 2006

PIFF 2006

Explore the Ocean of Cinema

New Trends in Korean Films

Musicals and U.S.-Targeted Korean Films

IM Kwon-taek

is coming back with his 100th Film

Korean Films at PUSAN 2006

11th
PUSAN **ASIAN** Film
International Market
Film Festival



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Family Ties

Director KIM Tae-yong
Screenings 16th 10:30 MegaBox 9
16th 10:30 MegaBox 10
19th 13:00 Daeyoung 3



The Host

Director BONG Joon-ho
Screenings 14th 20:30 MegaBox 9
14th 20:30 MegaBox 10
16th 17:00 Daeyoung 1



Mission Sex Control

Director AHN Jin-woo
Screening 16th 15:00 Primus 10



www.filmessenger.com
Grand Hotel #1824
+82 (0)51 740-0322



Between

Director LEE Chang-jae
Screening 16th 20:00 Primus 9



Boys of Tomorrow

Director NOH Dong-seok
Screenings 13th 20:00 Daeyoung 2
15th 20:30 MegaBox 9
15th 20:30 MegaBox 10
16th 11:00 CGV 1
16th 11:00 CGV 2
16th 20:30 CGV 7



Pruning the Grapevine

Director MIN Bong-hun
Screenings 13th 20:30 MegaBox 5
13th 20:30 MegaBox 6
14th 17:00 MegaBox 9
14th 17:00 MegaBox 10
15th 17:00 CGV 7
17th 20:00 Daeyoung 2



No Regret

Director LEESONG Hee-il
Screenings 13th 10:30 Primus 9
13th 20:00 CGV 7
15th 21:00 Primus 9
18th 11:00 MegaBox 1



www.kmculture.com
Grand Hotel #2009
+82 (0)51 740 0159



The Railroad

Director PARK Heung-sik
Screenings 14th 17:00 CGV 7
14th 19:30 CGV 3
14th 19:30 CGV 4
15th 16:30 MegaBox 7
15th 16:30 MegaBox 8
16th 15:00 Primus 6
17th 19:00 Daeyoung 3



Grand Hotel #2109 +82 (0)51 740 0109



Arang

Director AHN Sang-hoon
Screenings 17th 12:30 Primus 6



www.primeent.co.kr
hichai@primeent.co.kr
+82(0)10 3107-6116



My Friend & His Wife

Director SHIN Dong-il
Screenings 13th 10:30 CGV 3
13th 10:30 CGV 4
13th 17:00 CGV 7
14th 17:00 MegaBox 7
14th 17:00 MegaBox 8
16th 20:00 Daeyoung 1



Maundy Thursday

Director SONG Hae-sung
Screenings 15th 12:30 Primus 3
17th 17:30 Primus 1



An Elephant on the Bike

Director KWON Yong-kook
Screenings 15th 10:00 Primus 5
16th 10:00 Primus 4



www.thecorestudio.net
Grand Hotel #1825
+82 (0)51 740-0323



No Mercy for the Rude

Director PARK Chul-hee
Screening 16th 15:00 Primus 1



www.mirovision.com
Grand Hotel #1917
+82 (0)51 740-0204



Traces of Love

Director KIM Dai-seung
Screenings 12th 19:30 Outdoor
13th 10:00 MegaBox 5
13th 10:00 MegaBox 6
15th 10:00 Primus 8
19th 17:00 Primus 1
19th 17:00 Primus 6



Les Formidables

Director CHO Min-ho
Screening 15th 15:00 Primus 9



Dasepo Naughty Girl

Director E J-yong
Screenings 14th 10:00 MegaBox 9
14th 10:00 MegaBox 10
15th 12:30 Primus 8
16th 20:30 Daeyoung 2



Monopoly

Director YI Hang-pae
Screening 17th 15:00 Primus 9



Driving with My Wife's Lover

Director KIM Tai-sik
Screenings 13th 17:30 MegaBox 7
13th 17:30 MegaBox 8
14th 16:30 CGV 3
14th 16:30 CGV 4
14th 11:00 CGV 7
16th 11:00 Daeyoung 1



A.P.T

Director AHN Byung-ki
Screening 16th 12:30 Primus 10



Woman on the Beach

Director HONG Sang-soo
Screenings 13th 13:30 MegaBox 9
13th 13:30 MegaBox 10
16th 15:00 Primus 5
18th 20:00 MegaBox 10
18th 20:00 MegaBox 9

**SHOWBOX**

www.showbox.co.kr
Grand Hotel #2105
+82 (0)51 740-0105

**Marrying the Mafia 3**

Director JEONG Yong-ki
Screening 17th 12:30 Primus 8

**Three Fellas**

Director JO Bum-gu
Screening 16th 12:30 Primus 8

**Cinderella**

Director BONG Man-dae
Screening 15th 15:00 Primus 8

**For Horowitz**

Director KWON Hyung-jin
Screening 17th 15:00 Primus 6

STUDIO 2.0

www.studio2.co.kr
Grand Hotel #2017
+82 (0)51 740-0187

**My Captain, Mr. Underground**

Director SONG Chang-soo
Screening 16th 17:30 Primus 3

**Sakwa**

Director KANG Yi-kwan
Screenings 14th 11:00 MegaBox 5
14th 11:00 MegaBox 6
16th 20:00 Daeyoung 3
19th 20:00 MegaBox 9
19th 20:00 MegaBox 10

**AACHI & SSIPAK**

Director JO Beom-jin
Screenings 15th 11:00 MegaBox 4
17th 15:00 Primus 2
18th 14:00 Daeyoung 2

**Shall I Cry?**

Director CHOI Chang-hwan
Screening 16th 15:00 Primus 3
(Invitation Only)



CJ Entertainment

www.cjent.co.kr
Grand Hotel #2107
+82 (0)51 740 0107

**Righteous Ties**

Director JANG Jin
Screening 15th 15:00 Primus 7

**A Dirty Carnival**

Director YOO Ha
Screenings 14th 13:00 MegaBox 9
14th 13:00 MegaBox 10
16th 17:00 Daeyoung 2

**Midnight Ballad for Ghost Theater**

Director JEON Gye-soo
Screening 17th 10:00 Primus 7

**Between Love and Hate**

Director KIM Hae-gon
Screening 17th 15:00 Primus 7

MK PICTURES

www.mkpictures.co.kr
Grand Hotel #2101
+82 (0)51 740 0101

**The Fox Family**

Director LEE Hyung-gon
Screenings 16th 15:00 Primus 2
17th 17:30 Primus 3

**The President's Last Bang (Original Version)**

Director IM Sang-soo
Screenings 13th 20:00 MegaBox 9
13th 20:00 MegaBox 10
15th 17:00 Daeyoung 2
16th 14:00 MegaBox 9
16th 14:00 MegaBox 10

**Bloody Tie**

Director CHOI Ho
Screenings 15th 17:00 MegaBox 9
15th 17:00 MegaBox 10
17th 15:00 Primus 3
18th 19:30 Daeyoung 1

**Ice Bar**

Director YEO In-gwang
Screening 16th 17:30 Primus 2

iHQ

www.ihq.co.kr
Grand Hotel #2005
+82 (0)51 740 0155

**Barefoot, Gi-bong**

Director KWON Soo-kyung
Screenings 16th 12:30 Primus 1
17th 10:00 Primus 8

**Gangster High**

Director PARK Ki-hyung
Screenings 13th 14:00 CGV 7
13th 19:30 CGV 3
13th 19:30 CGV 4
14th 17:00 MegaBox 5
14th 17:00 MegaBox 6
15th 12:30 Primus 7
16th 14:00 Daeyoung 2
17th 12:30 Primus 2

ALL THAT IN THE SHOW EAST

www.showeast.co.kr
Grand Hotel #1807
+82 (0)51 740-0262

**To Sir, With Love**

Director LIM Dae-wong
Screenings 16th 15:00 Primus 8
17th 15:00 Primus 8

**Cruel Winter Blues**

Director LEE Jeong-beom
Screenings 13th 16:00 Daeyoung 1
14th 20:00 CGV 7
15th 15:30 MegaBox 5
15th 15:30 MegaBox 6
16th 14:00 MegaBox 9
16th 14:00 MegaBox 10

**The City of Violence**

Director RYOO Seung-wan
Screenings 16th 17:30 MegaBox 9
16th 17:30 MegaBox 10
18th 17:00 Daeyoung 2

**Like a Virgin**

Director LEE Hae-young, LEE Hae-jun
Screenings 15th 13:30 MegaBox 9
15th 13:30 MegaBox 10
16th 10:00 Primus 7
18th 20:00 Daeyoung 2

**Tazza: The High Rollers**

Director CHOI Dong-hoon
Screening 16th 15:00 Primus 7

Find out more about Korean Films at

KOFIC Information Center

Grand Hotel #1911 in PUSAN from Oct.15 to 18
www.kofic.or.kr/english in the cyber space

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Korean Film Council

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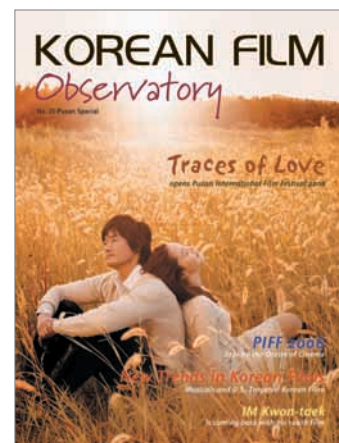
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Korean Film Council



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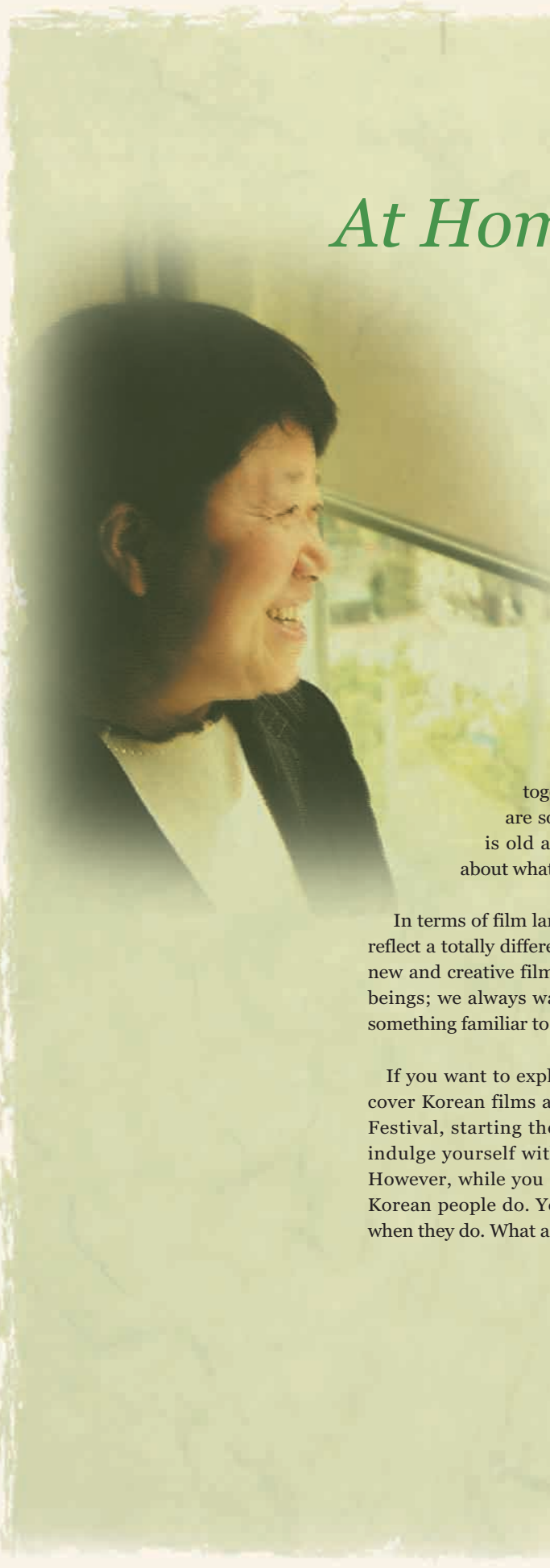
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At Home in Difference



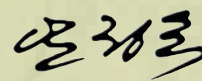
To promote Korean films abroad is one of KOFIC's core roles. However it is not always easy to do the right job, especially when you think that a particular film is very good in terms of its quality but also think that it might not carry across to foreign audiences, because of its Korean sense of humor and cultural differences. This brings out a very fundamental question: are we all the same human beings at bottom or do we belong to separate cultural species?

The answer is clear: we are both.

We are all the same human beings that laugh and cry together about our joy and sorrows. At the same time, we are socially differentiated beings that feel safe within what is old and familiar with us, so that we feel uncomfortable about what we do not know.

In terms of film language, we sympathize with films that come from and reflect a totally different culture, while we also feel shocked or refreshed by new and creative films even from inside. Human beings are contradictory beings; we always want something new to stimulate us and yet we need something familiar to reassure us.

If you want to explore new worlds with underlying human values, discover Korean films and come to Korea for the Pusan International Film Festival, starting the October 12th. Dive into the ocean of cinema and indulge yourself with variety of films from cultures around the world. However, while you are at it, you will find out that you feel the same as Korean people do. You will laugh when they do, and you will shed tears when they do. What a world of cinema!



AN Cheong-sook
Chairperson
Korean Film Council

Korean F



The Bridge at Nogunri

The Nogunri Massacre on Screen

MK Pictures established No Gun Ri Production Co. to produce, <A Small Pond>, depicting the Nogunri Massacre, one of the most miserable accidents of the Korean War. Approximately 100 staff and cast members have agreed to participate without any guarantees. With net production expenses of 1.1 billion won, the film will depict how American armed forces, while retreating from North Korean attacks, killed and wounded about 200 refugees under a twin bridge along the Seoul-Pusan Line at Nogunri, Chungbuk, South Korea. They conducted air raids on, or shot at, the innocent people with machine guns from July 25, 1950 to July 29. An AP report of September 1999 triggered a controversy about the issue, and U.S. President Clinton gave a statement expressing his deep regret, in 2001. In 2005, the Korean government accepted petitions, and selected 218 victims and 2,170 bereaved family members. MK Pictures began preparing for the film in 2001, when AP reporters LEE Sang-hun, Charles Henry, and Martha Mendoza published an English version of <The Bridge at Nogunri>. Mr. LEE Sang-woo, who has won great fame over 30 years as a drama producer, participated in the scenario composition, finally becoming producer. The historical project, which will be released in 2007, stars features actors.

<HWANG Jin-Yi> to shoot in North Korea?

Siz Entertainment with Cine2000 is shooting, <HWANG Jin-Yi>, drawing huge attention and keen interest in Korea. HWANG Jin-Yi was a geisha who

lived under the control of King Jungjong during the Joseon Dynasty in the 1500s. She was renowned for her beautiful appearance, and was good at poetry, calligraphy, and prose. Renowned Korean writers, including CHOI In-ho and JEON Gyeong-rin, have written novels about her, and 'HWANG Jin-Yi' has been produced as

a film, a drama, a play, and also a musical. Director CHANG Yoon-hyun, who also produced, <Contact>, and <Some>, is producing the film, which features SONG Hye-kyo, a popular TV star, and YOO Ji-tae (Old Boy). SONG, who plays the role of HWANG Jin-Yi, falls in love with YOO, a servant. This film is based on the novel of the same name, written by North Korean writer HONG Seok-jung, who has been working as a writer since he went to North Korea. He is the first North Korean writer to win the Manhai Literary Award in South Korea. The hottest issue surrounding the film is whether we will be able to shoot it in North Korea. The shooting at Mt. Geumgang will proceed smoothly, as the authorities of North Korea and Hyundai have reached an agreement. However, the shoot scheduled for Bagyeon Falls is being re-negotiated due the recent frozen relations between North and South Korea. <HWANG Jin-Yi> was selected for North-South Korean Film Exchange Pre-production Development Funding Support Program by the Korean Film Council, and an agreement was reached to hold a joint North and South Korea preview, on the premise that the writer would attend the event.

<Time>, at the Korean box office

Director KIM Ki-duk's 13th film <Time>, was released on August 24, 2006. Approximately 10,000 people saw the film across the nation on the first weekend.

Director KIM said he would give up releasing any more films in Korea in the future, when his 12th film <The Bow>, drew a meager 1,398 viewers in the

ilm News

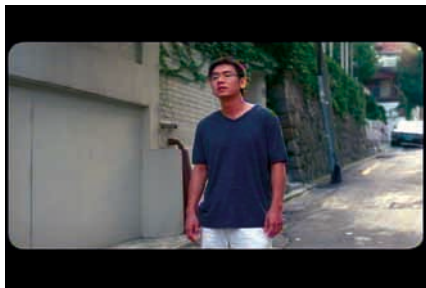


Time

whole nation in 2005. However, <Time> was released by Sponge, which has imported and distributed some highly artistic films, including <Last Days>, which also purchased the domestic copyright of the film. Amid the heated controversy over screen monopoly and extreme performance gaps, triggered by <The Host>, <Time> has been shown in 12 theaters in Korea, garnering approximately 30,000 people over the first four weeks of release. They had considerable success when compared with, <The Bow>, but a petty performance considering that the film aroused a massive sensation prior to release. It also revealed a great gap with director KIM's hope for an audience of about 200,000.

Korean Films at International Film Festivals

<Don't Look Back>, from director KIM Young-nam, (produced by Emotion Pictures), won the FIPRESCI and NETPAC prizes at the 59th Swiss



Don't Look Back

Locarno International Film Festival, which closed on August 12, 2006. Director KIM Young-nam worked as an assistant director for the film, <Woman is the Future of Man>, directed by HONG Sang-soo. Director KIM made his debut with the long piece, <Don't Look Back>, a youth film composed of three episodes. In addition to winning prizes at international film festivals, the film attracted the highest attention among the independent films released this year, although it was shown only in a handful of theaters. Approximately

The shockwaves surrounding <The President's Last Bang>

On August 10, the 2006 Seoul Central District Court judged against plaintiff, Mr. PARK Ji-man, who had filed a lawsuit against MK Pictures in applying for a provisional disposition of the film, <The President's Last Bang> of IM Sang-soo. The son of the late Korean ex-President, PARK Jeong-hee, urged the court to prevent the release and distribution of the film. However, the judge



The President's Last Bang

10,000 people saw the film across Korea within the first four weeks of its release. Director KIM will participate in the Pusan Promotion Plan with his new film, <The Duck's Laughter>, during the period of the 11th Pusan International Film Festival (PIFF). Director JANG Hyung-yun won the Hiroshima Prize with his short animation feature, <I Need a Daddy>, at the 11th Hiroshima International Animation Festival, which closed on August 28, 2006.

allowed the film to be released, saying, 'In this case, the infringement on the deceased's personal lawful rights is not sufficiently significant or clear to prohibit the screening of the film.' However, the plaintiff partially gained a victory, as the judge accepted the claim that the film had damaged the plaintiff's respect and affection for his father, therefore ordering the defendant to pay the plaintiff 100 million won in damages. The Association of Korea Independent Film & Video, Women In

Film, the Korean Film Producers Association (KFPA), and the KAFAI claimed that the judgment in the first instance was a form of judicial censorship and political judgment. They also harshly denounced the court for making contradictory decisions, by ordering MK Pictures to pay 100 million won, while dismissing the plaintiff's application to prohibit the release of the film. MK Pictures is preparing for an appeal. <The President's Last Bang> was released on February 3, 2005, with three documentary scenes cut, due to the court's judgment in favor of Mr. PARK Ji-man. The original version will be released as a special premier in the 'Korean Films, Today' section of the 11th PIFF.

100 million by mid August, a month earlier than the previous year. Of course, <The Host>, having attracted 9,060,000 people in August alone, made a considerable contribution to the rating of Korean films in August, which accounted for 77.4% of all tickets sold, the highest record for the past ten years.

Paju, a new focal point for the Korean film industry?

'Chungmuro' has long been the representative district for Korean films, and has been crowded with film-related companies and manpower since the 1950s. Gangnam in Seoul threatened to emerge

SebangLab, LiveTone, and Digital Terra, who will begin transferring to the Paju Publishing Complex from 2008 at the earliest. After a three year-long preparation period, the Paju Publishing, Film, and Cultural Industry Complex will be built on land of roughly 660,000 m². Many expect the complex to be a point of the cultural belt, creating a synergy with Sang-am DMC in Seoul, Ilsan Hallyu-wood, and Kimpo Cinopolis.

Agreement on a 12 hour-long workday

The labor-management negotiations, which began last June between the Korean Film Producers Association (KFPA) and the Federation of the Korean Movie Workers' Union, agreed in its 7th round of talks, held on September 1, 2006, to the principles of a 40 hour work week, pursuant to the Labor Standard Act, and 12 hours a day, considering the realities of film production in Korea. It also stipulated regulations for holidays and vacations, and an hour's rest after eight hours of work. Although only 28 filmmakers have entrusted the KFPA with negotiation rights, the effects of the negotiations are expected to be far-reaching, as most major film production companies, including Sidus FNH, Cinema Service, and MK Pictures, agreed to the KFPA representing the management position. The labor and



The HOST

Admissions Top 100 million

Movie theater audience numbers have consistently increased from 105 million in 2002, 113 million in 2003, 135 million in 2004, to 145 million in 2005. While it took 12 months to draw 100 million people to theaters all over the nation in 2002, it took only eight months in 2006. According to data released by CGV, a multiplex chain on September 6, 2006, roughly 115.97 million people visited theaters in Korea from January to August this year. The number of audience members has already exceeded

as the second 'Chungmuro,' as filmmakers began to gather around the area from the late 1900s onwards. The third 'Chungmuro' is expected to come into being soon, in Paju, Gyeonggi, Korea. On August 22, 2006, President TCHA Sung-jai of Sidus FNH, who is also Vice Chairman of 'The 2nd Development Project for the Paju Publishing Culture and Information Industry Complex,' said that 18 film-related companies, including filmmaking companies, such as Sidus FNH, MK Pictures, iFilm, Moho Film, Cheongeorahm Film, Generation Blue Films, Barunson, and KIM Ki-duk Film. It also includes final film processing companies, such as



management groups announced they would hold public negotiations during the period of the 11th PIFF, with the aim of better informing people in the film industry of the agenda.

HAN Seung-hee

FILM 2.0

KOFIC News

KOFIC-Supported Films at the Asian Film Market

During the period of the 11th Pusan International Film Festival (PIFF), KOFIC will hold a number of promotion events for the films, which have received financial support, from planning and production to screening, in the Asian Film Market (AFM), scheduled for October 15, 2006 to October 18.

Firstly, production companies and screenwriters will meet the public to satisfy their curiosity about the first and second award-winning films at the Korean Film Scenario Market, which went into full operation earlier this year. A total of six films, including, <Goodbye Terrorists>, and <Wild Silkworms> will participate in the event to be held at the Paradise Hotel on October 15.

At the same time, an exclusive minority cinema will release ten KOFIC-supported films at Haiwundai Primus from October 16 to 17. Anyone with an ID card for PIFF may enter the cinema and enjoy these films, which range from independent and art films to independent films produced by Korean residents living abroad. The films will include, <Between> directed by LEE Chang-jae, <Mug Travel> by IM A-ron, <The Other Side of the Sun> by YUN Yung-ho, and, <In Between Days> by KIM Sonya.

<King and the Clown> selected to be submitted to the Oscars

KOFIC has conducted screenings of Korean films for submission to the 79th Annual Academy Awards: Best Foreign Language Film Award Section, by request of the Academy of Motion Picture Arts and Sciences of the United States. As a result, <King and the Clown> was selected as the eligible Korean film for Academy Award consideration.

The jury for the screening consisted of seven professionals from across each field in the film industry, with the Chairman of the Jury being SHIN Chul, CEO of ShinCine. On September 20, 2006, the jury held discus-



sions on the screenings, on the basis of internal appeal in the work, understandability of the material, name value of the director, and potential for overseas distribution, along with a focus on the possibility of nomination for the Academy Awards. During the application period (September 4 - 7, 2006), a total of three films, <King and The Clown> by LEE Jun-ik, <The Host> by BONG Joon-ho, and <Time> by KIM Ki-duk, were submitted.

The films submitted from approximately 60 countries around the world will be screened by the Academy's Foreign Language Film Award Committee(s), with the final nominations to be announced on January 23, 2007.

Database of Korean Cinema to be unveiled

KOFIC established the database of Contemporary Korean Cinema from 2000 to 2006, and will open the database on the newly organized KOFIC website as well as publishing a hard copy version. The database contains official titles and contacts for about 671 Korean films produced in the



period and the official English and Chinese names of 413 directors and 400 actors.

Originally this project aimed to provide

official titles of films and English names of Korean directors and actors, which are often confused and used in inconsistent ways. But the database is also expected to make it easier to find any title by directors, actors, international sales companies and by years as well as to search filmographies of directors and actors at a glance. The database will be accessed through KOFIC's new website (www.kofic.or.kr/english) from November, and the hard copy books will be distributed at the KOFIC booth at the Pusan International Film Festival.

History of Korean Cinema at a glance

Now it is easy to know how Korean Cinema has developed so far. Just visit the new KOFIC website and go to the history of Korean Cinema Section and you will see the history of Korean Cinema for 100 years in laymen's words (from the end of November)

This project aims to provide foreigners a better understanding of and an easier access to Korean films. It aims to meet the increasing demand for in-depth study on Korean cinema, as more and more Korean films are going abroad and interacting with foreign markets. As various topics for ten different periods in Korean film history were selected to fit a short writing format on the website, repeated topics were applied to many periods, sometimes with different approaches. Thus 11 important subjects were selected and separately discussed in the book. After selecting topics for different periods, 30 authors were carefully chosen. This book is a culmination of the efforts of these 30 writers who went through so much trouble to read old documents, analyze past films (of which many are hard to gain access), and hold discussions with many people. We believe this captures the very essence of Korean cinema better than any other books written so far.

JUNG Hyun-chang
KOFIC

What the Commercial Success of <The Host> Has Given Us

<The Host> breaks an all time record just in a month

<King and The Clown>, the film that has been selected for submission to the 79th Academy Awards: Best Foreign Language Film Award Section, retired from its throne as the most successful Korean movie in history less than half a

occurred in a similarly short period of time. <Taegukgi> drew 11,746,135 audience members in 98 days. <King and The Clown> exceeded that number in only 68 days, reducing the record by a month or so. We might understand the accelerated achievements of <The Host>

The Clown> is a film that director LEE Joon-ik made, while deeply in debt. <The Host> is no exception here. The cooperation of hit-making director BONG Joon-ho and the solid production house, Chungeorahm, seemed to suggest smooth sailing for <The Host>. However, due to difficulties experienced in CG works and financing, Chungeorahm had to abandon their previous distribution business. Chungeorahm, which once only dealt with Korean films, was a powerful principal production company, to the extent that it once held a third of the yearly distribution slate. The rough sailing of <The Host>, however, enjoyed a dramatic turning point, beginning with its success at the Cannes Film Festival, and at its preview. Compliments from overseas journalists poured in during Cannes, provoking interest from audiences and domestic journalists. After the domestic preview was held, every journalist and critic joined in the absolute praise of <The Host>. In addition, Showbox, the domestic distributor of <The Host>, decided to secure 620 screens; the largest scale screen booking in Korean movie history. Showbox focused all their efforts on maximizing profits from the very beginning, prohibiting audiences from watching the movie at discounted prices using their credit cards, a typical marketing technique used in Korean theater districts. All audience members who visited a Multiplex faced the unusual situation of a discount not being made available for <The Host> only, among all movies screening. The discount service for ticket prices through membership cards provided by mobile service providers which had been offered for four years, was abolished due to conflicts between the theater industry and mobile service



The HOST

year after establishing the record. The new hero is <The Host>, from director BONG Joon-ho. Korean films to have attracted audience numbers in excess of ten million has reached four since <Silmdo> in 2004. For reference, the population of Korea is currently 48,500,000. A more impressive fact is the speed of success of <The Host>. <The Host> exceeded 12,378,366 on September 2, just 38 days after its release. It broke the 12,300,755 audience number record set by <King and The Clown>. The record made by <King and The Clown> over 112 days was broken by <The Host> within just a month or so. When <King and The Clown> broke the record set by <Taegukgi>, it

in the same context, but the record number of 10 million audience members in a month is a case for which a logical explanation is hard to find in the local film market.

The four films that have drawn more than 10 million audience members have something in common in terms of their production processes. All four films had difficult production processes. <Silmdo> was the last challenge of director KANG Woo-suk, who stood at a crucial moment of the industry's development, given its massive vertical integration process. <Taegukgi> required continuous Investor Relations in order to attract investors while it was being filmed. As most people know, <King and



tion in the Korean film market in which the theater accounts for 70-80% of sales generated by a given film, those strategies might be regarded as good examples of bench marketing for other Korean-style blockbusters in the future. For questions about box-office profits prior to release, director BONG Joon-ho said, 'due to pre-sales to overseas markets, if we succeeded in the deal of remaking this film in Hollywood, which is currently under discussion, we might pass the break even point.' With the exceptions of some films that Korean stars appear in, it is difficult to find any Korean films that earn great amounts of money from overseas sales through the various routes that proved successful for <The Host>. In the Korean film market, where the

<The Host> passed
12,378,366 admissions on
September 2, just 38 days
after its release, breaking
a record set by <King and

The Clown>. It took <The Host>
only about a month to match <King and The
Clown>'s 112-day total.

providers. This helped <The Host> increase its gains further. Upon release, CHOI Yong-bae, the CEO of Chunggeorahm, privately boasted that the film would draw 13 million viewers. His prediction proved true.

From an industrial point of view, the success of <The Host> was quite predictable. The success of <The Host> is not similar in nature to the three previous blockbusters. Including the supply of production expenses through pre-sales, seeking different routes of merchandising, and in consideration of the possibility for overseas distribution, etc., all factors allowed <The Host> to reduce any risks relating to drawing back the production expenses as much as possible. When we consider the situa-

copyright market for additionally derivative products is almost destroyed, when a filmmaker plans to make a movie with estimated production expenses of ten billion won, the only exit for diversifying the profit structure is overseas market opportunities.

As the old saying in the film industry goes, 'success always accompanies conflict.' <The Host> was involved in an enormous controversy involving the screen monopoly and oligopoly issue. The 620 screens, which drew about nine million viewers for August for <The Host> accounted for more than one third of the total screens nationwide. This is not a phenomenon noted only for <The Host>. <The Host> simply reminded us of the problem. KIM

In-soo, CEO of Cinema Service, which invested in and distributed <King and The Clown> emphasized that 'with the Multiplex system having settled down, the culture of watching movies in the Korean film market itself has changed. In the past, audiences went to the theater voluntarily to see the movie they wanted to see, but nowadays, they place priority on the Multiplex they want to visit, considering the film they want to see second. That is to say, movies are becoming more like products.' Audience tastes appear to suggest the increased likelihood of audiences using the Internet to watch movies.

Notwithstanding the problem of excessively occupying screens, the phenomenon in which overall profits in the film industry are poured into theaters is a more serious problem. The trend in which a film attracting ten million or more viewers appeared four times over two years in a market the size of the Korean film market, suggests the dynamism currently experienced in the industry. The problem is that the benefits from this dynamic energy are centered on the theaters. In the meantime, principal investment and distribution companies continue to collapse. Investment & distribution and the theater business are becoming different stages for large companies. The reason that one of the most sensitive issues in the Korean film industry, that of Ticket Revenue Sharing Rates, (unfair revenue sharing between theaters and production companies), cannot be solved simply, because some major Korean companies (CJ, Orion, Lotte), which comprise the majority of the investment and distribution interests, have succeeded in their vertical integration strategies. This phenomenon looks like a miniature model of the entire Korean economy, wherein some conglomerates have cultivated almost all the national competitiveness available. Nobody knows if or when this exhibition business model, that places production & distribution companies at considerable risk, might threaten the health of the entire industry.

KIM Soo-kyung
CINE 21

Give Me a Song and Dance

Korean films are tackling the musical genre, which has, until now, been an ostracized genre in the industry.



The Fox Family

<Night Ballad for Ghost Theater>,
<Dasepo Naughty Girls>,
and <The Fox Family>
have already been completed,
and this trend in musicals
will be followed by
<Christmas Present>,
currently in production.

It had taken quite a long time before <Night Ballad for Ghost Theater>, an ambitious musical, was released in Chungmuro, Seoul's most renowned film production district. A draft was written in 2002, but its extraordinary form was not thought of as being viable. A number of financiers simply said, 'It's interesting, but let's wait and see.' In 2004, the script finally obtained 300 million won in financial support from the HD Long Feature Project, which was jointly undertaken by KBS and the Korean Film Council. Producer HWANG Yun-gyeong visited every production company in Chungmuro to secure additional funding, only to hear discouraging responses. The companies repeatedly said, 'This script is interesting, but we can't invest in it. You'd better contact other production companies.' <Night Ballad for Ghost

Theater> was considered an impossible, 'absurdist' project in Chungmuro, before finally finding financial support from LJ Film, which primarily invests in the production of low-budget films, including <This Charming Girl> or director KIM Ki-duk's films.

'In 2006, <Night Ballad for Ghost Theater> was completed in a standard musical format, with its content as originally intended, laying rest to false claims that it was an impossible project in Chungmuro. The film was released as the opening film at the 10th Puchon International Fantastic Film Festival, in July 2006. Other musicals are soon to be released, including <The Fox Family>, a project long in the making, having been around since 2003, and <Dasepo Naughty Girls>, which has attracted enormous attention with its unique

material and format. 'Musical film projects' which only few in Chungmuro would dare to undertake, are fast catching on.

<Night Ballad for Ghost Theater> is not a spectacular musical film at all. Its musical nature is merely a complementary, ornamental element to the content of the film. So-dan, who used to live with only her grandmother, enters the Ghost Theater in search of her, after she had disappeared, saying she was off to see a movie. There, So-dan sees ghosts singing and dancing. It is a fantastic feast. The fantasy is an adventure for a girl who used to live a boring daily life, and provides an exciting experience for the audience. The eight songs and dances introduced in <Night Ballad for Ghost Theater> are used as tools to create these fantastic scenes, unlike Hollywood blockbuster musicals, <Moulin Rouge> and <Chicago>, which were derived from musicals and produced as musicals similarly.

The role of music in the musical sequences of <The Fox Family> and <Dasepo Naughty Girls> is the same as that of those in <Night Ballad for Ghost Theater>, in the sense that the genre itself is not the focus, but simply a tool to complement the content of the film. <The Fox Family>, produced by MK Pictures, describes <The Fox Family> that comes to the human world to find some human liver. This film is intended to provide a number of spectacles surrounding a circus troupe, composed of <The Fox Family>. It is a film that adds comedy to the awful main characters of conventional horror films. The 25 minute-long musical sequences, of eight songs, are the most active props complementing the setting and arousing a sense of fun. The songs and

dances that proceed all of a sudden highlight the characters of <The Fox Family>, and invigorate the story in the process.

Musical sequences are also employed in <Dasepo Naughty Girls>. This film was adapted from a cartoon by 'Grade B Dalgung,' which frequently used obscene language, causing a controversy on the Internet. Its background is the 'No Use High School,' where dates for financial support and sadomasochism are ripe phenomena. Director E. J-yong utilized a number of methods, including animation and computer graphics, to create 'No Use High School,' blurring reality and fantasy. The musical sequences, in which the main characters sing or dance sporadically, were planned from the beginning, to develop the same effects as would the animation and computer graphics. Director E said, 'I tried to insert instantaneous and humorous scenes in <Dasepo Naughty Girls>, those that seem to emerge from free daydreaming, and which do not require any second thought. I wanted to do this rather than explore the idea of following a predetermined formal course. If you come across such exceptional, unforeseen expressions in any conventional movie, you find them much more exciting. This film is intended to produce quite different effects from orthodox musicals.' It looks different from other films the moment the audience is embarrassed.

Musicals have been tabooed in Chungmuro, due to their high production costs and historically cold responses from audiences. For example, <Last Dance with Her> (1988), a musical featuring famous movie stars of the time, CHOI Min-soo and SHIN Hye-soo, was a massive failure. The audience also turned a cold shoulder to AHN Sung-ki when he described the office worker pathos with songs and dances in the film, <Men are Painful> (1995), produced by director LEE Myung-se. A director whose films are primarily based on true stories even said, 'Why do we have to use songs and dances when we can deliver a message with words. I think musicals

are the least necessary of film genres.' President SHIM Jae-myung of MK Pictures, who had prepared for the <The Fox Family> project in 2003, said the film also had a number of difficulties overcoming such prejudices in the beginning. However, the atmosphere in 2006 is different, considering there have been quite a few musicals since <Men are Painful>. With the recent popularity of musicals, the audience's reception of new genres, forms, and material has grown sizably. This trend in Chungmuro of the growth of musicals is based on Korean audiences' broadened tolerance for alternative genres.

At present, another film with a musical concept at its core is being planned for release in early 2007. <Christmas Present>, from director HAN Jae-rim, one of the three-stories in the omnibus project, <Doomsday Book>, is being jointly produced by directors HAN Jae-rim, YIM Phil-sung, and KIM Jee-woon. Adapted from O. Henry's <Christmas Present> and produced for 1,500 million, this film addresses, in a musical form, lovers who witness the extinction of the earth. Its music is to be directed by Yoko Kanno, the musical director of the TV series, <Cowboy Bibop> and <Ghost in the Shell>. Producer JEONG Young-ju of <Christmas Present> explains that these new forms are being tried out of attempts to find a common ground in commerce and art. The current trend of the growth of popularity of musicals in Chungmuro is a topic of heated discussions, due to the perceived need to seek a greater diversity of expression. Needless to say, the various usages of music in films, as exhibited recently, should help to further broaden the scope of Korean films.

LEE Hwa-jeong
FILM 2.0



Engaging the U.S.

<Julia>, <West 32nd>, <Lee Shim>, <Comeback>, <Never Forever>, <American Zombie> and so on. Korean Films Advance into the U.S.

U.S.-targeted Korean films are starting to take shape. Traditionally Chungmuro, the renowned film-making district in Korea, has only introduced Korean films into the U.S. with a minimum of effort. Recently, however, it is leaving no stone unturned in actually producing 'American films.' Korean films have obtained meager responses in the American market. To date, the most popular Korean film in the U.S. was <Spring, Summer, Fall, Winter, and Spring> from director KIM Ki-duk, which earned 2.4 million dollars at the box office. Other films have largely failed in gaining popularity. Of course, quite a few fanatics showed great responses to extreme films, such as, <Old Boy>, from director PARK Chan-wook, and comedies, such as, <My Wife is a Gangster>, and <My Boss, My Hero>. However, only a few Korean films have been widely introduced through movie theaters.

It is not surprising at all that Korean films have failed to make a great impact at the U.S. box office. Mr. Teddy Zee, producer of, <Saving Face>, and, <Hitch>, pointed out that it was a common problem among all Asian films. He also said, 'Few films featuring a majority of Asian characters have made a remarkable success in the U.S., with the exception of some martial arts films, since every foreign film that uses subtitles is considered an art house film.' Director Teddy Zee suggests that we have to overcome the language barrier to more effectively advance into American markets. Most ongoing Americanization projects of Korean films have started from that point of view. In particular, considering that the remake copyrights of creative Korean films, such as, <Il Mare>, <My Sassy Girl>, and, <My Wife is a



Gangster>, have been sold in the U.S., the creativity of Korean films is expected to gather considerable rewards in American markets, if only the films were able to overcome the language barrier.

Presently, Korean filmmakers are undertaking a great number of projects in the U.S. CJ Entertainment, Korea's largest film investment and distribution company, is producing, <West 32nd>, and iHQ, the parent company of Sidus HQ, Korea's largest management company, is producing, <American Zombie>, in collaboration with Lee Lee Films of the United States. On the other hand, Now Film, which produced <My Mother, the Mermaid> is making <Never Forever>, in collaboration with VOX3, producers of <Fur: An Imaginary Portrait of Diane Arbus>. LJ Film, an investor in <Bad Guy>, and <Spring, Summer, Fall, Winter, and Spring>, is most actively promoting a number of projects. The company is planning to produce <Julia>, in collaboration with the American company, Focus Features, followed by <Lee Shim> and <Comeback>.

<West 32nd>, to be shot in New York up until the end of September, is employing the best of Korean American talent. Director Michael Kang of <The Motel> which attracted enormous attention at the Sundance Film Festival last year, produces the film, which features John Cho, an actor who has become quite a big star in the U.S. since <Harold & Kumar Go to White Castle>. The film is to depict the lives of Korean-Americans against the background of West 32nd Street, the so-called, 'Little Korea,' in New York. Korea's CJ Entertainment is in charge of investment and production, and will distribute the film in American markets. Another Korean American, director Grace Lee completed shooting <American Zombie> at the end of May. This film is a kind of a pretend documentary of interviews with people who think they are zombies. The film, <Never Forever> produced by invited professor Gina KIM of Harvard University, is a melodrama about an American woman married to a Korean American, who



Spring, Summer, Fall, Winter, and Spring

up as 'lab rats.' A CJ official said we should not neglect the existence of Korean American movie stars, like John CHO, who is quite popular among American audiences. Director Teddy Zee also said, 'If Korea's creative planning ability is combined with the star power of popular Korean American actors

"We have to overcome the language barrier

to more effectively advance into American markets. Most ongoing U.S.-centered projects from Korea have originated from that point of view."

meets another man from Korea after suffering from sterility. This film features Vera Farmiga of <The Departed> which was produced by Martin Scorsese, and HA Jung-woo, a Korean actor. The film <Julia> details of which have yet to be made public given it is a large-scale film about the love and lives of LEE Gu, grandson of the last emperor of the Republic of Korea and his American wife, Julia Mullock, is currently in pre-production. Shooting will begin next year.

These U.S.-targeted projects stand a low chance of earning large amounts of money at the box office in mainstream American markets. As a CJ official said, 'The primary targets of <West 32nd> are the Korean-American community and the Asian-American community.' Director Gina KIM also said that she did not expect a considerable performance in the U.S. for her work. However, iHQ director, Catherine PARK said that we should consider these 'Korean-American cinema' projects as first attempts to identify the characteristics of the American market in order to successfully plan any future assaults. Some predict, however, that they will not merely end

in the U.S., the future looks rather bright.' It seems that the growing popularity of Korean actors and actress, including John CHO, Yun-jin KIM, and Daniel Dae KIM of <Lost>, Sandra OH of <Grey's Anatomy> and Will Yun LEE, Karl YUNE, and Grace PARK will considerably influence the success of Korean-American cinema in the future. That's why Korean management company, Sidus HQ, has established iHQ U.S.A. to develop and introduce talented Korean actors and actresses to the American market.

These projects are not simply intended to advance into American markets. Director General LEE Seung-jae of LJ Film said, 'Korean-American cinema projects will provide an opportunity to fully develop the capacity of Korean films, and expand the spectrum of Korean films. Korean filmmakers' experiences of production in the U.S., the world's largest market, will help them produce films with a much broader vision at home.'

MOON Seok
CINE 21

Korean Films in 2006 and 2007: Analysis and Future Outlook

<King and the Clown> opened the year with a bang,
but <The Host> set the standard.

2006 was the year that the hurricane winds generated by two films, the <King and the Clown> and <The Host>, stormed their way to the top. Although the <King and the Clown> opened in late December 2005, it proved to be so strong that it reigned at the box office throughout the first half of 2006, becoming a sort of cultural phenomenon. This film simultaneously covers a variety of issues ranging from homosexuality, to artistic self-consciousness, historic drama and romance. <The Host> is also driven by its own codes. Though it is a unique family film, it includes elements of science fiction and monster films with political overtones. These two films stand as good examples of the recent trend of 2006 Chungmuro films, all of which are loaded with compounded, mixed, and multi-layered codes.

These two films can be characterized as compounded and multi-layered stories full of B-level sentiments with a nod toward social minorities. This can be taken as a sign that we have now entered a new era. Though this certainly is not a sign of things to come solely in 2006, it is the main reason why these two films with themes unlike those found in previ-

ous box office hits attracted over 10 million viewers. While neither of these films was connected to the strong national sentiment identified with our divided country, they nevertheless managed to attract 10 million viewers through the mere power of their views on minority sentiment.

With its compounded, mixed, and multi-layered tendency <Forbidden Quest> can be tied into the same category as the above-mentioned two films. The highly artistic characteristics of an author and a reader, historical drama, and romance, all mesh together in this one film. When compared to <Untold Scandal>(2003), the conclusion can be reached that historical films have now become more diffuse and feature many tangled sub-stories. Although these characteristics might appear to be used only in the most successful films, the trend towards compounded plots has become more prevalent, which can be understood as an attempt on the part of filmmakers to broaden the target audience and to attract viewers with more critical tastes than in years past.

While the other films squeezed

between these two blockbusters might seem insignificant, they can in fact be divided into different trends. The second half of 2005 saw the collapse of the gangster-comedy genre and the commencement of successful cop films. This phenomenon continued in 2006. It has now become attractive to place policemen at the forefront of a film in order to be able to show action scenes more freely. Conversely, the practice of using comedy to overcome the inherent limitations in terms of the actions that gangsters can engage in has now become dated. However, even though they made ample use of guns, these cop films were not able to liberate their storylines. Like the police films of 2005 such as <Mr. Socrates>, <Never to Lose>, and <Short Time>, they still looked like slight variations on the old gangster film genre.

However, the possibility of a transformation in this genre has begun to surface. While <Running Wild>, <Les Formidables>, and <A Big Batch> repeated the traditional images of police films and

featured outdated tones rather than new ones, <Vampire Cop Ricky> shared in this year's multi-layered trend. <Vampire Cop Ricky>, which parodied a heroic Hollywood character, brought together all the conventions associated with different genres such as sexual



Like a Virgin

comedies, horror and vampire films, thus tapping into the possibility of a new style of comedy called comic horror.

Gangster-police films represent the most steadily repeated of the Chungmuro genre films. In this regard, the most noticeable tendency in these films has been their traditional approach and the use of thrilling and energetic lifelike portrayals. For instance, despite the fact that they featured antiquated storylines, <A Dirty Carnival> and <Bloody Tie> boast highly realistic stories, thus clearly demonstrating that hands-on research can produce more realistic films. While <A Dirty Carnival> delved into the root of the conventional gangster culture, <Bloody Tie> introduced a lively tone to this (gangster-police) genre by digging deep into the relationship between drug gangs and cops engaged in a parasitic relationship with one another. <The City of Violence> should also be included in this genre. This film highlighted an organization of gangsters closely related to the local real estate boom, and showed invigorating scenes unique to the action genre with bravado and bluster, all of which was mixed with the story of young scamps living on the outskirts of the city. As shown in <A Dirty Carnival> and <The City of Violence>, the outstanding characteristics of this year's action films was the emergence of concessions for a (re)development zone, demolition of a (re)development area and fights over real estate. In other words, we have now witnessed the onset of gangster films that look deeply into and vividly describe criminals' regular lives, especially their economic ones. This year's trend in terms of gangster films can be expected to be continued in future films such as <Cruel Winter Blues>, and <The Show Must Go on>.

Ever since gangster films ceded their leadership in the genre to police films, the latter have increasingly been interbred and mixed with other genres. Meanwhile, the number of films dealing with kidnappings, a variation of the

police films, has noticeably increased. Much like gangster films, abduction films, feature a confrontational structure, which due to the severity of the crime, pits the criminal against the police. However, abduction films allow the viewers to feel a greater sense of empathy with the police who are chasing down the criminals; thus, in that sense, they are police films in which the confrontation and characters are clearer. <Voice of Murderer>, <The World of Silence>, <Educating Kidnappers> are



A Dirty Carnival

all abduction films (or closely-related cousins) scheduled to be released at the end of 2006 and the beginning of 2007. Many other abduction films, including <Funny Abduction>, will also come out next year. While in looking at the abductors, these films reflect the hard economic reality affecting Korean society today, their look at the police reflects the growing conservatism of Korean society. While <Voice of Murderer>, based on a true story, is for the most part in keeping with the traditional methods employed in abduction films, other abduction films, such as <The World of Silence>, attempt to combine the kidnapping genre with others genres like detective films, thrillers and comedies.

The trend towards compounded and multi-leveled films appears at a time when the industry is searching for litera-

ture to adapt. Chungmuro, once crazy about Kwiyeoni's Internet novels, is now putting its energy into purchasing the rights to comic books, novels and Japanese novels in order to turn them into films. Thus, the film industry is now more interested in adapting books that have already proven popular than investing much time in developing original scenarios. In this regard, cartoonist Kang Pul has found himself the target of the majority of Chungmuro's attention. Almost simultaneously, four of his works were slated to be made into films, with

his horror, <APT> becoming the first to hit theaters. However, resolving the difficulties associated with transferring the raw entertainment that the Internet provides to the big screen will be no ordinary task. <Dasepo Naughty Girls> is also based on an Internet cartoon. The stimulating edge associated with the world of tabooed words and the sexual life of a freaky high school student, which proved very popular on the Internet, have been toned down in this film in order to secure a 15 year-old and

over rating.

Among the films based on Japanese novels one finds <Fly, Daddy, Fly> starring LEE Jun-ki and LEE Mun-sik, <Lovers over the Shoulders>, <Twinkle>, <Prison Hotel> and <Black House>. <Love Me Not>, starring KIM Joo-hyuck and MOON Geun-young, is based on popular Japanese drama. Although the sources are various, the motive for using them is singular: speedy production. Making films based on Japanese novels, which can quickly fill the gap when other sources of materials appear to have been drained, is also a noticeable trend these days. <Lovers over the Shoulders>, <Twinkle>, and <Love Me Not> are all based on Japanese novels and popular Japanese shows. However, when we compare the success which the relevant product had



The Bridge at Nogunri

in the book market or TV market, it becomes evident that some of these films were made too quickly and poorly to capitalize on the current trends in popular books and TV shows.

Other brave attempts which should not be discounted simply because they were based on popular novels or trends have emerged. For instance, <Tazza: The High Rollers>, and <Le Grand Chef> were also made into films. Director CHOI Dong-hoon, who made <The Big Swindle> after conducting in-depth interviews and research on swindlers, addressed the world of gamblers in <Tazza: The High Rollers>. Although <Bloody Tie>, and <Tazza: The High Rollers> dug into a world of unknown careers, they are not mainstream films. They however reflect meaningful, current phenomena. Another noticeable trend is that of making films based on best-selling pure literature. In this regard, the novel 'Our Happy Time' of author KONG Ji-young was made into a film under the name of <Maundy Thursday> and released, while author

HWANG Seok-young's 'The Old Garden' is scheduled to be released in January 2007. HWANG's 'The Shadow of Arms', which deals with the Vietnam War, can also be included in this category of films. It will be interesting to see if these films can retain the artistry displayed in old films, while increasing cinematic storytelling.

Unlike previous years, popular films released in 2006 featured more multi-leveled and compounded changes. One of last year's trends was the discovery of comedy films which poked fun at the characteristics of old people. One of the smaller trends to emerge this year has been the so-called 'master' films using the BAEK Yoon-sik brand. Beyond becoming an actor, the name BAEK Yoon-sik has now itself become a genre meaning, "a middle-aged master teaches a master of the future". Thus, while <Tazza: The High Rollers>, <Like a Virgin> and <The Art of Fighting> all made use of BAEK's unique comic character in their commercial films, <How the Lack of Love Affects Two Men> satirized the sexual life of a middle-aged man.



Voice of Murderer

The stimulating and daring attempts at romantic comedy begun with <Rules of Dating> in 2005 appear to be continuing. The most outstanding and noticeable romantic comedy this year was <My Scary Girl>. This film transformed the geography of romantic comedy by using an unbridgeable psychological disparity and brilliant dialogues between a daring female killer and a narrow-minded and timid man. Compared to more traditional romantic melocomedy films such as <Lost in Love> and <Between Love and Hate>, future romantic comedy films will more likely depend on an original and eccentric situation and powerful dialogues combined with the characteristics of different genres. <Traces of Love>, which reconstructed the process of the continuous and fortuitous encounters between a man and a woman in the manner usually found in detective novels, is also in keeping with the recent trend towards escaping from traditional melodrama methods.

Exploration of alternative families and sexual identity represent additional signs of the meaningful progress made by Chungmuro this year. While <Five is Too Many> addressed the issue of family using healthy comedic drama; <Family Ties> interestingly retraced the birth of a family that is not tied by blood but by a social relationship. <Like a Virgin> portrays the challenge faced by a boy that belongs to a 'Ssireum (Korean traditional sports)' club who bravely dares to become a woman using a healthy dose of comedy that one might find only in films



produced by Walking Title Films. This film is very meaningful in the sense that it has moved interest in a minority group to a comedic level at which everybody can enjoy. Films similar to a human documentary which bring together a mixture of tears and laughter, such as <MARATHON> (2005), continued to be made this year. <Barefoot, Ki-bong> can be perceived as a sign that these kinds of films mixing warm humanism and comedy will continue to be made in the near future.

For some time now, Chungmuro has favored the interbreeding of different genres over eccentric and creative auteur films such as <Save the Green Planet>. This year Chungmuro has adopted the musical genre. In this regard, while <Dasepo Naughty Girls> used a musical format in a few scenes, <The Fox Family> and <Night Ballad for

sequels to popular previously released films this year. Most comedies such as <My Tutor Friend 2>, <Mapado 2>, <Marrying the Mafia 3-Rebirth of the Family>, and <My Wife is a Gangster 3> branded the original and reproduced itself. While some production companies try to make the most profit with the least investment by combining different genres, making sequels and using popular novels, others invested greatly on block-buster films which were mostly historical dramas this year.

This flow can be regarded as one of the few certainties on the horizon for 2007. The interest in making films about modern histories has increased as the size of the film industry grows, thus making it possible to predict how much can be invested in films, and the high demand for fiction in the book market and TV drama market becomes evident. Getting in gear with the popularity of fiction dramas and novels, fiction films about modern history that stimulate nationalism and intellectual curiosity will possibly be the clearest trend next year.

<Hanbando> is the single shot that foretells that trend. Many films are drawing special attention because of their dealings with a relative who's who in modern Korean history and the Kwangju Uprising. The subjects of the films falling under the former category include Empress Myeongseong in <Like Fireworks and Butterflies>, a dancer for the Korean Emperor Kojong in <Lee Shim>, and Julia Mullock, wife of the last Korean prince in <Julia>; meanwhile, the latter category included <Splendid Holidays> which is said to deal directly with the Kwangju Uprising. In addition, <The Bridge at Nogunri>, <Dokdo Defense Forces>, <Hurray for Korean Independence>, <The Shadow of Arms> will shed some light on the darker parts of Korean modern history. However, some films might be aban-



Cruel Winter Blues

<Ghost Theater> made obvious use of musical forms which they mixed with comedic elements and the use of a bizarre imagination. Last year, we discovered comic films featuring the characteristics of older people, and this year that trend continued. <Mudori> (working title) can be perceived as the flag bearer for this tradition in 2006.

The desire for a safe serial landing was feverishly pursued with the making of



The Show Must Go On



Vampire Cop Ricky

doned on the way due to excessive production expenses, expenses in general, the burden of development over a long period and also the overriding political burden which films like <The President's Last Bang> faced. Conversely, one also finds films about heroines who were not treated justly in history and disappeared such as <HWANG Jin-Yi> and <Mi-shil>, and fictional accounts of incidents that happened in the Joseon Dynasty such as the <Bang-gak-bon Murder Case>. These films are very interesting in their more authentic historical approach than the recently popular fusion historic dramas.

Some films by auteur directors will not be big, but will bring a small wave to the stream of stories flowing into in Chungmuro. <Secret Sunshine> directed by LEE Chang-dong, who returns to Chungmuro after his stint as the Minister of Culture and Tourism, belongs in this category. This melodrama tells the story of a woman who has been hurt and the man who watches her from a distance. Director LEE Myung-se's <M>, which was selected in the Pusan Promotion Plan (PPP) at the Pusan International Film Festival, JANG Joon-hwan's long-rumored <Fartman> and RYOO Seung-wan's <Female Demon>, a horror historical drama, are other films which will stimulate the growth of Chungmuro genre films.

LEE Jong-do,
CINE 21

Gather in Pusan, Fly High at PIFF

A hot season for Asian films is just ahead. The 11th Pusan International Film Festival (PIFF) will be held in Pusan, Korea over nine days, from October 12, 2006, with enormous attention focused on it both at home and abroad. At the closing ceremony of the 10th PIFF, we promised to make the film festival an arena for all our neighbors in Asia. This year, director, IM Kwon-taek, became the second principal of the Asian Film Academy (AFA), following Taiwanese director, Hou Hsiao Hsien, last year. The Asian Network of Documentaries (AND) will raise 120 million won in funds to support documentary writers in Asia. Both the AFA and the AND will actively promote the long-term development of Asian films. Above all, this year's Asian Film Market, which includes existing PPP and BIFCOM, will be opened, with the ambitious aim to become the driving force of the Asian film industry and culture. We will briefly introduce the 11th Pusan International Film Festival, an event that has received growing expectations from audiences and the film industry alike, as well as from film culture sectors and markets. It is a festival that continues to achieve excellent results year by year. - Editor



Pusan Fest to Set Sail to the Continent of Cinema in October

Busan, the biggest port city in South Korea, will be busy again for an exciting voyage once again in October. Since its maiden voyage in 1996, the ship of the Pusan International Film Festival (PIFF) has taken moviegoers to the continent of movies.

The nine-day journey begins with the melodrama <Traces of Love> by director KIM Dae-seung on Oct. 12, and ends with <Crazy Stone>, a low-budget comedy written and directed by Chinese director Ning Hao.

Along with the two films, the festival will present a total of 245 films from 63 countries in 10 sections, with 64 having their world premiers. They will be screened at 31 screens in five theaters in Haeundae and Nampo-dong.

"The increasing number of world premiers shows the enhanced reputation of the festival," festival director KIM Dong-ho said during a news conference on Sept. 12 at the Korea Chamber of Commerce and Industry Building in downtown Seoul.

In the two sections, A Window on Asian Cinema and New Currents, more than 100 films by rising and master film-

makers in Asia will be shown.

"This year's interesting trend is that you can check out many emerging films from Southeast Asian countries such as Vietnam, Malaysia and the Philippines," said KIM Ji-seok, programmer of Asian films, said during the conference. "Recently, these countries have actively produced quality films, led either by their governments or the private sector. During the festival, you can see the results of their efforts."

To show a more diversified array of Korean films, the section, previously called Korean Film Panorama, was changed to Korean Cinema Today, and it has been divided into three sub-categories - Panorama, Vision and Special Premiere.

Panorama shows a collection of recently opened Korean films, while Vision will show low-budget, independent films and Special Premiere will show upcoming commercial local films.

In the Korean film Retrospective section, old surviving movies that the Korean Film Archive has found will be screened, including <Sweet Dream>, the oldest surviving Korean film, and a film

by the late director SHIN Sang-ok, which has been restored recently.

But it seems that inviting movies to the festival wasn't an easy job this year especially as it has a strong new challenger - the Rome Film Festival, which launches this year and begins only one day after PIFF kicks off on Oct. 12.

"Many films were invited to the two festivals. We had to talk to the staff from the Rome Film Festival as well as directors who wanted to submit their work to an international film festival, and we were able to reach an agreement on the list of films," KIM said.

The two festivals can't help but compete in inviting movies, especially world premieres, to their festivals, and finally they have had a satisfying list of movies. But when both of them wanted to introduce the two films <After This Our Exile> by Hong Kong director Patrik Tam and <Nightmare Detective> by Japanese director Tsukamoto Shinya to their visitors for the first time, they agreed to screen them on the same day with only few hours' difference under the title "world premiere."



Launch of Asian Film Market

Along with the screenings of acclaimed movies, the festival also makes an effort to develop itself through various new projects.

One of the most ambitious projects is the inaugural film market titled "Asian Film Market," which takes place for four days during the nine-day festival to cover financing, production, post-production and sales of Asian films.

Asian Film Market launches with a budget of 2 billion won, a considerably large amount of money given that the festival's budget is 5 billion won.

The market with the aim to facilitate the boom of domestic and Asian films, however, prompts skepticism from film critics and the media as it has to compete with already established film markets such as Toronto and Venice as well as the American Film Market, which take place around the time that Asian Film Market kicks off.

But the organizing committee emphasized that its market will focus mainly on Asian films, differentiating it from other film markets.

"We'll focus on Asian films, which also coincides with the festival's personality," market director PARK Kwang-su told reporters at the conference. "And what makes it different from others is its talent market, called 'Star Summit Asia.'"

Star Summit Asia offers Asia's promising actors and actresses a chance to show their talents and develop them in international productions, PARK explained.

KIM Tae-jong
The Korea Times



Interview with KIM Dong-ho



The Pusan International Film Festival (PIFF) has become one of the most influential and important film festivals in Asia in the past 10 years. Many believe that the success of the festival is largely attributed to Kim Dong-ho, festival director of PIFF.

KIM, who turned 70 this year, but is still as passionate and energetic as he was at the inauguration of the festival, says that they still have a long way to go.

The festival celebrated its 10th anniversary with gala events last year. How do you feel about it?

We've been running with just one destination in mind for the past 10 years, and the festival has grown as the most important Asian film festival and one of the more dynamic festivals in the world. But to survive in a world of fierce competition, we believe we need to prepare for the next 10 years.

Rather than just trying to maintain the status quo, we should keep trying to develop the festival to survive in the fierce competition with other festivals. And that's why we will open a film market this year.

Other film festivals in Asia such as Hong

Kong and Japan have already opened a film market, and we thought that we could lose our competitive edge without one.

Does having a market mean any changes in the film festival?

It's true a film market is a commercialized place. Maintaining a balance between a film festival and a market for festival-goers and people from the industry is quite difficult, but our main focus on Asian films and devotion to the development of the industry will be stronger. We will run the two separately, so the festival's own personality, which festival-goers have found unique and interesting, will not be changed or damaged due to the market.

Along with the market, what other projects are under way?

For the development of Asian films, the festival will support various projects such as the Asian Film Academy (AFA) and the Asian Network Documentary (AND). The program of AFA, which we launched last year to help promising Asian filmmakers, is richer than last year, and AND is an inaugural project that plans to support the production of Asian documentaries with an AND Fund.

What is your next goal or plan?

In the long-term, I think the completion of the PIFF Center will be another big turning point. The building, which will serve as the festival venue, will be finished in 2009 or 2010. We'll select one among submitted designs by international architects this year, and we hope to hold a groundbreaking ceremony next year.

I turned 70 this year, and for my health, I drink less and exercise more. I want to do more groundwork for the foundation of the PIFF Center. And of course, I will find my successor. Then I want to have fun with the rest of my life.

KIM Tae-jong
The Korea Times

The Asian Film Market, A Bustling Marketplace for Asian Cinema

The Pusan International Film Festival is a great place to watch films and to revel in a charged, cinephilic atmosphere, but thanks to its related industry events it also serves an important practical function. The process of making and releasing a film involves searching for financing, securing a cast and crew, scouting locations for shooting, employing special effects teams and CGI specialists, renting equipment, finding post-production facilities to use and finally securing a distributor and selling the work to territories around the world. Thanks to the newly-launched Asian Film Market, visiting filmmakers will be able to receive practical guidance and support in carrying out all these tasks.

The launching of the Asian Film Market will for the first time provide full-service support for buyers and sellers in a comprehensive way

The Asian Film Market is a mix of the new and the old, all gathered together under one roof. Running four days from October 15-18, the event's central activity will be to act as a marketplace for buyers and sellers of films, with sales booths set up in Busan's Grand Hotel and more than 120 market screenings taking place at the Primus Cinema, a short bus ride away. In its inaugural year, the AFM has secured the participation of 95 sales companies and 61 exhibitors, including many of the most influential companies in the Asian film industry. Included among the sellers are all the major Korean companies plus Gaga Communications and Toei from Japan, Huayi Brothers Pictures and Cheerland Film & TV Organization from China, Golden Asia Network from Hong Kong, Sahamongkol from Thailand, plus a group of non-European sellers including Easternlight Films (US), Horizon Entertainment (Canada), HanWay Films (UK), Capitol Films (UK), Celsius Entertainment (UK), and MDC International (Germany).



Government bodies in charge of promoting Korean film will also be in attendance, including KOFIC, UniJapan, the Singapore Film Commission, Taiwan Cinema, the UK Film Council and European Film Promotion (EFP).

Visiting the booths of these companies and organizations will be an estimated 400 buyers, including such Asian companies as Toho-Towa, Shochiku, Sony Pictures Entertainment Japan, Pony Canyon, Universal Japan, Polybona Films, Global Entertainment Group, Edko Films, Emperor Motion Pictures, Celestial Pictures, Focus Film, Golden Network and Fortissimo Films. Buyers from other parts of the world will be in attendance too, including Lionsgate (US), The Weinstein Company (US), Vertigo Entertainment (US), Tartan Films (UK), The Works (UK), E-M-S New Media (Germany), Rapid Eye Movies (Germany), Metropolitan Filmexport (France), MK2 (France), and Arclight Films (Australia).

Although PIFF has provided space to a limited number of sellers in the past, the launching of the Asian Film Market will for the first time provide full-service support for buyers and sellers in a comprehensive way. By focusing on Asian films, it is hoped that smaller sellers will enjoy increased exposure for their work compared to the major international markets at Cannes, AFM (the American Film Market) and Berlin.

Other sorts of activities will be taking place at the Asian Film Market as well. One of the busiest sections of the market is likely to be the Pusan Promotion Plan (PPP). Launched in 1998 as the festival's first industry sidebar, this project market's aim is to match a select group of films in various stages of development or production with potential investors. Given the large number of former PPP projects that have gone on to win festival awards and achieve wide distribution, a great number of international producers and financiers now make a point to travel to the PPP.



This year, as it moves under the umbrella of the Asian Film Market, the PPP is both expanding (to a record 40 projects, up from 20-30 in years past) and opening itself up to projects outside of Asia. Among the non-Asian projects highlighted this year are <Miss Christina>, a period film set in Romania by internationally acclaimed auteur Raul RUIZ; <Pandora's Box>, a family drama by one of Turkey's leading directors Yesim USTAOGU; and <105 Degrees and Rising>, a film set during the Korean War by Hollywood director Jon AMIEL (Entrapment).

However the most impressive list of projects comes from Asia. Taiwanese director TSAI Ming-liang's <Faces> is set in the Louvre Museum and features a dazzling cast of Jean-Pierre LEAUD, Maggie CHEUNG and LEE Kang-sheng. Thailand's Pen-ek RATANARUANG follows up <Invisible Waves>, another PPP project, with <Ploy>, a film about a married couple. Iranian auteur Mohsen MAKHMALBAF presents <Two Footed Horse>, about a poor boy hired to carry a lame child to school, while Hong Kong director PANG Ho-Cheung's <One Day of Ibrahim> is a story that takes place in Kenya. Japanese helmer AOYAMA Shinji also returns with <Sad Vacation> about a man who is reunited with the mother who abandoned him, and up-and-coming Chinese director YANG

Chao presents <Crosscurrent>, set on the Yangtze River.

Six projects from Korea are included in the PPP's main selection. LEE Myung-se (Duelist) will return to a modern setting with <M>, a film to which star actor GANG Dong-won has already committed. <Female Demon> from RYOO Seung-wan (The City of Violence) is a drama set in the 10th century that mixes horror and history. Visitors to PPP will surely be curious to hear more about <Fartman>, a film from the widely-praised JANG Joon-hwan of <Save the Green Planet> fame. Brothers KIM Gok and KIM Sun have become famous in the realm of independent film, and they present their first PPP project <Cannibalism #1>. Two young directors, KIM Eun-wook (Ice Rain) and KIM Young-nam (Don't Look Back), will also pitch their second projects.

In addition to these six, four Korean directors looking to make their debut film will be spotlighted for local investors and distributors in the New Directors In Focus program. Notably, one film among the four will be selected and guaranteed production by LJ Film.

A handful of renowned producers will also bring their projects to Pusan, including Terrence CHANG with the 1930s

Shanghai thriller <Blood Brothers>, to be shot in Mandarin by debut helmer Alexi Tan; and Russian director Sergej BODROV, who will produce the French-Kazakh-German-Russian co-production <Baksy>.

Asian-American directors with projects invited include Abraham Lincoln LIM's <Hong Kong Hero> about an Asian action star who is kidnapped in Kenya; rising filmmaker Mora Mi-Ok STEPHENS with the Korea-set political thriller <38th Parallel>; and Maya LIM's <Seed>, about a woman who communicates with the dead.

LEE Myung-se
returns with <M>,
RYOO Seung-wan
with <Female Demon>,
JANG Joon-hwan
with <Fartman>

At the conclusion of the PPP (now expanded to four days from three), a total of nine cash awards will be presented to various films. More important than the awards, however, is the opportunity to meet with interested investors and possibly raise finance to help complete a film.

Aside from the PPP, the other major industry event at PIFF has been the Busan International Film Commissions and Industry Showcase, known as BIFCOM. Initially focusing on film commissions and organizations that provide support for location shooting, BIFCOM quickly expanded to encompass all companies and organizations providing technical or logistic support to filmmakers during shooting and post-production. The range of exhibitors extends from CGI companies and props providers who specialize in firearms to world-renowned special effects and

post-production facilities such as New Zealand's Park Road Post. In addition, film commissions from across Asia will be on hand to promote location shooting in various regions.

This year's special focus at BIFCOM will be digital cinema. After focusing on Digital Intermediate (DI) and 3D Animation and Animatronics in 2004 and 2005 respectively, 2006 will feature presentations of state-of-the-art digital cinematographic cameras such as Thomson Grass Valley's Viper (used in Hollywood film <Miami Vice> and PARK Chan-wook's new film <I'm a Cyborg, But That's Okay>), ARRI's D-20 (a camera in the style of a 35mm camera that will be presented in Korea for the first time) and the widely-used Sony F900R (best known for the shooting of Star Wars Episodes 1-3), among others. BIFCOM will also highlight technologies used for digital post-production and host seminars on the current status of digital exhibition in Korea, China and Japan.

BIFCOM will also host the annual meeting of the Asian Film Commissions Network (AFCNet), which was launched in Busan in 2004 and which now comprises 26 regular members from 8 countries, with 3 new regular members and 2 associate members scheduled to attend. In the two years of its existence the network has done much to improve co-operation among Asian film commissions and to raise the overall level of professionalism in location assistance services.

Although much of this year's Asian Film Market is an outgrowth or expansion of already existing programs, the Star Summit Asia represents something entirely new. Indeed, this effort to provide Asian stars with publicity, networking opportunities and a share of the spotlight is perhaps unique among the world's big film markets. The Star Summit will be divided into three sections: the Curtain Call for established stars, Casting Board for up-and-coming talent, and a special section titled "Asian Faces in Hollywood."



Actors who have tentatively agreed to participate in Curtain Call include HWANG Jung-min (You Are My Sunshine) and JANG Jin-young (Blue Swallow) from Korea; AOI Yu (All About Lily Chou-Chou) and KASHII Yu (Death Note) from Japan; ZHOU Xun (Perhaps Love) and GUO Xiao Dong (Summer Palace) from China; and Do Thi Hai YEN (The Quiet American) from Vietnam, among others to be announced closer to the festival. The event will provide networking opportunities for both stars and their management companies, with a Star Showcase, press conferences, audience meet-and-greet sessions, and parties all planned. With the number of Asian co-productions on the increase in recent years, the demand for cross-border casting is greater than ever, and the Star Summit Asia will serve as a means of supporting and promoting such international casting.

Actors chosen for the Casting Board are also prime candidates for participating in co-productions, despite being at an earlier stage in their careers. Tentative attendees include HA Jung-woo (The Uninvited), SHIN Se-kyoung (Cinderella), LEE So-yeon (Untold Scandal), CHOI Yeo-jin (The Art of Fighting) and KIM Ji-seok (TV drama I Want to Love) from Korea; Charlie TRAIRAT (My Girl) from Thailand, and Tony YANG (Formula 17) from Taiwan, with others scheduled to be added.



Finally, the special section Asian Faces in Hollywood will showcase a range of Asian-American actors who have made strides in Hollywood in the past several years. The event will highlight the stars, while also allowing them to share their experiences for the benefit of other aspiring actors. A tentative participation list includes Leonardo NAM (The Fast and the Furious: Tokyo Drift), Will Yun LEE (Elektra), and Karl YUNE (Memoirs of a Geisha).

Finally, in addition to the market proper, the PPP, BIFCOM, and the Star Summit Asia, the Asian Film Market will host a series of seminars and workshops. Included will be a case study of the upcoming Asian co-production A Battle of Wits, a seminar on new content models in the film business of the future, and a seminar on international casting.

Certainly there will be more events at the Asian Film Market than any one person can attend, and that is leaving aside the many films and events associated with the festival proper. Yet as PIFF grows bigger, its power to bring about positive change in the Asian film industry will only increase. In this sense, the establishment of the Asian Film Market may mark an important new step forward for all of Asian cinema.

Darcy Paquet
KOFIC

Interview with Jay JEON

Why did PIFF decide to launch a full-fledged market this year?

Basically, we wanted to be more influential in an industry sense, and the best way to do that was to launch a market. You might also say that it's a trend these days to combine festivals with markets. We are also well-situated geographically for a market, even though our position in the calendar is poor because it is very close to the American Film Market.

Among our staff, it was PARK Kwang-su [film director and head of the Busan Film Commission] who argued most strongly in favor of a market. In recent years he had attended the FilMart in Hong Kong, and he was impressed with what he saw. You could say that it inspired him to launch the Asian Film Market. It was Mr. PARK who originally founded the PPP in 1998 and turned it into a major success, so [PIFF festival director] KIM Dong-ho and I have trust in his ideas.

What was the response of buyers and sellers to the launching of the market?

We do have one problem that we need to solve in future editions, and that is participation from the European industry. Most people in European film industries conceive of the Asian Film Market as a place for the Asian film industry only, so we have had to try very hard to persuade them to come. For example, UniFrance is not attending this year, though I hope to persuade them next year. Their point of view is that they already come to Tokyo and Hong Kong in March, so they are hesitating to book another trip to Asia.

However the number of participants from Asia is very high, and they are quite active, because they like our festival very much. The one exception is China, because we do not have a TV market. It's hard to make money by distributing only films in China. But I'm hopeful that the Chinese film market will develop in the

future, perhaps after the Beijing Olympics in 2008, and I expect them to be active participants then. Right now the market gets most of its energy from the Japanese market, and Korea is not so small either.

This year the PPP will increase in size and also accept international projects. Why did you decide to do this?

Up until now we have been sticking to a fairly narrow range of films in the realm of arthouse cinema. However, now that we are launching a film market, it makes sense for us to adapt a bit. That's why we decided to increase the number of projects and include a few big-budget or commercial projects. We also wanted to encourage Asian talent to spread around the world, so including some non-Asian projects may help in that respect.



In what ways will the Asian Film Market be different from other international markets?

One area emphasized by Mr. PARK especially is our focus on the Asian talent market. That's why we will be holding the Star Summit Asia, with its three separate sections Curtain Call, Casting Board and Asian Faces in Hollywood. This is the first example of such an activity – you can't find it at any other worldwide market. In this sense it's a very interesting endeavor, but also very risky because it costs a lot of money.

What are your main goals for this inaugural edition of the market?

I am telling my staff members that we should strive to work as professionals at this market. Other Asian film markets often end up being more of an exhibition space, rather than a full-service market. Our goal is to become a real, professional market for the Asian region.

Darcy Paquet
KOFIC

Korean Films Receiving their World Premiere at the 11th PIFF

Opening Film

Traces of Love

(Ga-eul-lo / 가을로)

Directed by **KIM Dai-seung**

2006, Feature, 114min. 35mm

Based on the real-life event of the Sampoong Department Store collapse, this film portrays a young public prosecutor who, 10 years before, lost his fiancée in the disaster. Suffering from feelings of guilt and loss, he goes on a journey to the countryside where we see with him the breath-taking visuals of the Korean mountains and fields.

Director KIM Dai-seung is known for his feature debut <Bungee Jumping of Their Own>, and his mystery thriller <Blood Rain>. He also worked with the master cineaste IM Kwon-taek as an assistant director on films like <Sopyonje> and <Chunhyang>.



New Currents

Driving with My Wife's Lover

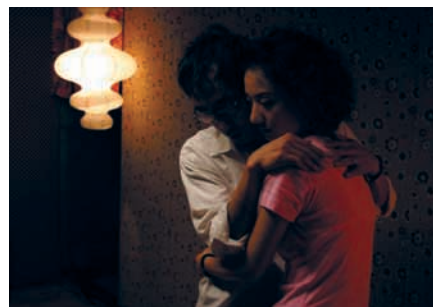
(Anae-ui Ae-in-eul Mannada / 아내의 애인을 만나다)

Directed by **KIM Tai-sik**

2006, Feature, 92min. 35mm

Learning his wife is having an affair, Tae-han travels from his home in Gangwon Province to Seoul to find his wife's lover, a taxi driver. He asks him to drive him back to Gangwon Province, and during the long distance trip, gets to know his wife's lover. The film looks at the road trip with irony, pathos, and interesting visuals.

After studying film in Korea and Japan, Kim produced commercials in Japan, Australia, and Hong Kong. He started working in film as an assistant director on PARK Chul-soo's <Kazoku Cinema>, and was invited to the 53rd Berlin International Film Festival with his short <32nd DEC: Where Is Mr. President?>. <Driving with My Wife's Lover> is his feature debut.



The Railroad (Gyeong-ui-seon / 경의선)

Directed by **PARK Heung-sik**

2006, Feature, 107min. 35mm,

Man-soo, a subway train engineer, is traumatized when one day a woman he likes throws herself in front of his train and commits suicide. Traumatized, he goes on leave, and meets Hannah, a college lecturer who is still in love with a married man she studied with in Germany.

Director PARK Heung-sik studied German at Seoul National University, and earned a master's degree in film and drama from Freie Universitaet Berlin and from Chungang University. He gained recognition with his shorts and made his feature debut with <The Twins> in 2005. <The Railroad> is his second feature.



Korean Cinema Today: Vision

Ad-lib Night (Aju Teukbyeolhan Sonnim / 아주 특별한 손님)

Directed by **LEE Yoon-ki**, 2006, Feature, HD, TBD

Bo-gyung, an ordinary Seoul woman in her twenties, is suddenly asked to play the role of an old man's long-lost daughter to fulfill his dying wish to see her one last time.

Based on a Japanese novel of the same title, <Ad-lib Night> is from former New Currents award-winner Lee Yoon-ki, director of <This Charming Girl>. LEE majored in business administration at the University of Southern California, and debuted with <This Charming Girl> which went on to screen in Sundance and Berlin. <Adlib Night> follows his second feature, <Love Talk>.

Before the Summer Passes Away

(Yeoreum-yi Gagi Jeon-ae / 여름이 가기 전에)

Directed by **SUNG Ji-hae**, 2006, Feature, 82min. 35mm

Home on vacation from studying in Paris, So-yeon goes out with Hyun-jae, who is completely in love with her. On the other hand, she is still attached to the divorced Min-hwan, who refuses to commit, and travels between Seoul and Busan in order to see him.

A graduate of the Korean Film Academy of Arts (KAFA), Ji-Hae Sung was a scripter on PARK Kwang-su's <To the Starry Island> and worked as a director's assistant on <Sunset into the Neon Lights> for LEE Hyun-seung. She received a doctorate in film at the Paris VIII University and has been lecturing at KAFA since 2004. This is her feature debut.

Boys of Tomorrow (Woori-ege Nae-il-eun Eobda / 우리에게 내일은 없다)

Directed by **NOH Dong-seok**, 2006, Feature, 93min. 35mm

Ki-su earns his living driving intoxicated people home in their cars for a fee. He tries to take care of his nephew as well as look out for his boyhood friend Jong-dae, who he thinks he might be responsible for making sexually handicapped, but the darker side of society begins to claim Jong-dae.

A graduate of the Korean Academy of Film Arts, NOH Dong-seok won the Audience Award at Indieforum 2002 with his short <Chorong and Me>. <Doggy> screened at the Vancouver International Film Festival. His digital feature debut, <My Generation> screened in the 9th PIFF to critical acclaim.

My Friend & His Wife (Na-ui Chingu, Geu-ui Anae / 나의 친구, 그의 아내)

Directed by **SHIN Dong-il**, 2006 / Feature / 35mm / 110min.

Formerly a student activist, Ye-joon is now a foreign exchange dealer on the fast track. While taking care of his friend Jae-moon's baby, Ye-joon accidentally smothers the child. Jae-moon, a high school graduate, goes to jail in his stead, and Ye-joon is left with taking care of Jae-moon's wife. Filled with a sort of morbid compulsion, the film draws the viewer in with its mysterious ending.

SHIN Dong-il is a graduate of Korea University and the Korean Academy of Film Arts. His short <The Holy Family> was invited to Cannes in competition, and his feature debut, <Host and Guest> drew attention at Berlin. This is his second feature.

No Regret (Huhweh haji-ana / 후회하지 않아)

Directed by **LEESONG Hee-il**, 2006, Feature, 114min. 35mm

Su-min, an orphan with dreams of going to college, meets Jae-min, the plagued son of a rich businessman, when driving him home one late night. Although Jae-min is about to get married, and Su-min starts to work in a gay host bar, the two start a tragic romance.

LEESONG Hee-il was invited to the Vancouver film festival and the Clermont-Ferrand International Short Film Festival with his short <Sugar Hill>(2000). He directed shorts in the omnibus projects <Four Letter Words> and <Camellia Project: Three Queer Stories of Bogil Island>, which he also produced.

Pruning the Grapevine (Podonamu-reul bae-eora / 포도나무를 베어라)

Directed by **MIN Byoung-hun**, 2006, Feature, 115min. 35mm

Training to be a priest, Soo-hyun is thrown into conflict when he goes to visit his mother who has fallen gravely ill and he sees his ex-girlfriend Soo-ah. He regains equilibrium back in the monastery, but only until he meets Helena, a novice who looks like Soo-ah.

MIN Byoung-hun received a bachelor's degree and master's in cinematography at the Moscow National University. He made his feature debut co-directing <Flight of the Bee>. A PPP Kodak Award-winner, <Pruning the Grapevine> is his third feature, following <Let's Not Cry!>.



Korean Cinema Today: Special Premiere

Cruel Winter Blues (Yeol-hyeol-nam-a / 열혈남아)

Directed by **LEE Jung-bum**
2006, Feature, 114min. 35mm,

Jae-moon, a gangster, goes to Dae-shik's hometown to take revenge on him for killing his friend, but is soon taken in by the kindness of Dae-shik's mother. The film starts off as gangster action and unusually segue-ways into family melodrama, portraying a gangster's desolate internal workings.

A graduate of the Korean National University of Arts film school, Lee Jeong-beom was invited to the Toronto film festival with his short <Gui-hyu>. <Cruel Winter Blues> is his feature debut.

Gangster High (Pok-ryeok Sseo-keul / 폭력씨클)

Directed by **PARK Ki-hyung**
2006, Feature, 100min. 35mm

Sang-ho, a gifted fighter who nevertheless tries to stay out of trouble because he wants to go to the Army Officers' Academy, forms a soccer club with his friends Jae-goo and Chang-bae. Mistaken for a fight club, the three are swept up in a round of brutal rumbles that changes their lives.

PARK Ki-hyung made his feature debut with <Whispering Corridors> in 1998 to commercial and critical success. Since then, he has directed <The Secret> (2000) and <Acacia> (2003), making his name in genre films.

The President's Last Bang (Original Version)

Geu Ddae geu Saram-deul(Original Version) / 그때 그 사람들 (오리지널 버전)

Directed by **IM Sang-soo**
2005, Feature, 104min. 35mm

A dramatization of the night authoritarian president PARK Chung-hee was shot in the midst of enjoying an evening with his top aides and two singers. This original version is screening for the first time since the courts ruled 3 min. 50 sec. of documentary footage should be removed after Park's heirs sued on grounds of defamation.

IM Sang-soo debuted with <Girls' Night Out> in 1998, and attracted attention with his digital portrayal of wandering youth in <Tears> (2000). He went to the Venice competition with <A Good Lawyer's Wife> (2003), and Cannes with <The President's Last Bang>.



Wide Angle

146 - 73 = Screen Quota + Korea-USA FTA

(146 - 73 = Screen Quota + Korea-US FTA / 146 - 73 = 스크린쿼터 + 한미FTA)

Directed by **LEE Hoon-kyu**
2006, Documentary, 85min. DV

President ROH's campaign promise to maintain the 146-day Screen Quota has been set asunder by the partnering of bureaucrats, capital, and politics between Korea and the US in its Free Trade Agreement negotiations. Lee's documentary looks at the problem and how the filmmaking community reacted to it.

LEE Hoon-kyu founded Studio I-scream, an independent film production group, and has been active in producing films against neoliberalism, including his award-winning short documentary <Kilometer Zero, Cancun, W.T.O.> (2003).

Camellia Lady (Dongbaek Agashi / 동백아가씨)

Directed by **PARK Jeong-suk**
2006, Documentary, 84min. DV

The director tells the story of a 74 year-old cheerful and witty old lady who has lived a life subject to ignorance and prejudice about her disease.

PARK Jeong-suk started working at Labor News Production in 1994, and has been working with Labor Media Group since 1996, documenting labor issues in films like her <Salt - Korean Railway Women Workers Story> (2003), which screened in the 8th PIFF.



Korean Don Quixote, LEE Hise

(Korean Don Quixote, LEE Hise / 코리아 돈키호테, 이희세)

Directed by **CHOI Hyung-jung**

2006, Documentary, 63min. DV

Formerly a young star of anti-communist speechmaking, "I" meet with an expatriate democracy activist, LEE Hise. The director experiences inner changes as she documents the life of an old artist.

CHOI Hyung-jung graduated from Chung-ang University's film dept. and received a master's degree from the Paris I University for documentary direction. CHOI's <Being Normal> was invited to Vancouver and Pusan. <Korean Don Quixote, Lee Hise> was awarded the Unikorea Fund at PIFF in 2004.

People Crossing the River

(Gang-eul Geonneo-neun Saramdeul / 강을 건너는 사람들)

Directed by **KIM Duk-chul**

2006, Documentary, 165min. DV

By following the paths of four individuals, the film examines the time that has passed between Korea and Japan, the roads the two countries' people have walked, and the new ones they are trying to make.

KIM Duk-chul graduated from Nihon University's film dept. and trained at a scriptwriting workshop. He debuted as a cinematographer in 1979, and worked on several Korean-Japanese directors' films, such as KIM Soo-gil's <Kimi Wa Hadashi No Kami O Mitaka> (1986), which was produced by Imamura Shohei. KIM directed and shot the award-winning <People Crossing the River> himself.

Our School (Woori Hakgyo / 우리 학교)

Directed by **KIM Myeong-Joon**

2006, Documentary, 135min. DV

Recording the everyday lives of 3rd and 4th generation Korean-Japanese teenagers who go to the Korean school in Hokkaido, this documentary examines what it is still like to be an ethnic Korean living with discrimination in Japan.

KIM Myeong-Joon graduated from Hanyang University's film and drama dept. and worked as cinematographer on films like SONG Il-gon's <Flower Island> (2001) and KIM Yong-kyun's <Wani & Junha>(2001). KIM's first documentary was on the students of a Korean school in Japan, <'Hana'leul Wehayeo> (2003).

To Find Tiger Kim (Baekdusan Horang-ireul Chajaseo / 백두산 호랑이를 찾아서)

Directed by **KU Bon-hwan**

2006, Documentary, 95min. Beta

The director grew up hearing that his great uncle, nicknamed Tiger KIM, was a great person, but he is thrown into confusion when he discovers that his great uncle took part in civilian massacres. He journeys to find out the truth about his great uncle, who is dying of cancer, and finds himself taking part in his family members' lives which had been so uninteresting to him before.

KU Bon-hwan is student at the Korean National University of Arts' film school, and has directed shorts like <Sound & Justice> (2002).

Critics' Choice

Butterflymole (Nabi-Dudeoji / 나비두더지)

Directed by **SUH Myung-soo**

2006, Feature, 85min. Digi-Beta

<Butterflymole> follows the lives of subway engineers who face suicides on the tracks on a daily basis. The heroes of the story are slowly infected with the despair that prompts these suicides, and the film makes impressive use of the interplay of light and dark from the outside world and the underground.

SYH Myung-soo graduated from the Seoul Institute of the Arts and worked in films, commercials, music videos, and television documentaries. Formerly invited to PIFF with a short, he makes his feature debut here with <Butterflymole>.

Jean NOH

Screen International

Guided Tour to the World Premieres Screening at the 11th PIFF:

Four Programmers Single Out Must-See Movies by Territory

The 11th Pusan International Film Festival is presenting a total of 245 films from 63 countries, and 64 of these films are world premieres. The four PIFF programmers, Jay JEON, KIM Ji-Seok, HUH Moon-yung, and HONG Hyo-sook, have drawn up the following list of must-see world premieres by territory to help audiences explore the line-up during the 9-day festival period.

TWO DOCUMENTARIES ABOUT NORTH KOREA

(Programmer: Jay JEON)

1. CROSSING THE LINE (2006)
directed by Daniel GORDON / UK
2. COMRADES IN DREAMS
directed by Uli GAULKE / Germany

SOUTHEAST ASIAN FILMS

(Programmer: KIM Ji-Seok)

1. ETERNAL SUMMER
directed by Leste CHEN / Taiwan
2. GRAND FESTIVAL
directed by Biju VISWANATH / India
3. ILLUSION
directed by Paolo VILLALUNA & Ellen RAMOS / Philippines
4. THE WHITE SILK DRESS
directed by HUYNH Luu / Vietnam

KOREAN CINEMA

(Programmer: HUH Moon-yung)

1. GANGSTER HIGH
directed by PARK Ki-hyung
2. CRUEL WINTER BLUES
directed by LEE Jung-bum
3. DRIVING WITH MY WIFE'S LOVER
directed by KIM Tai-sik
4. THE RAILROAD
directed by PARK Heung-sik
5. MY FRIEND & HIS WIFE
directed by SHIN Dong-il

KOREAN FILMS SELECTED FROM WIDE ANGLE SECTION

(Programmer: HONG Hyo-sook)

1. KOREAN DON QUIXOTE, LEE HISE
directed by CHOI Hyun-jung
2. PEOPLE CROSSING THE RIVER
directed by KIM Duk-chul
3. OUR SCHOOL
directed by KIM Myeong-joon



Woman on the Beach

Directed by HONG Sang-soo

2006, 128min, 35mm

Production A bom Film Production

International Sales Mirovision Inc.

Festival 2006 Toronto International Film Festival,
SPECIAL PRESENTATIONS

Woman on the Beach

A Gentler, More Brightly-Inflected HONG

<W>oman on the Beach> is the funniest and the most comfortable of director HONG Sang-soo's films. The main characters in this film depend more on words for communication than those in his previous films. While there are bed scenes, there are no sex scenes. This film, which smoothly links causes and effects along a number of lines, seems to be the kindest and easiest of director HONG's works.

Joong-rae (KIM Seung-woo), a film director, enrolls in a western course to write a scenario. The divorced man doesn't act like a famous director. He happens to meet Moon-sook (KO

Hyun-joung), a musician, and stays all night with her. The next day, Moon-sook leaves him. Joong-rae weeps alone on the sandy hill of a seashore village. There are no doubt a number of reasons. Nevertheless, Moon-sook seems to have lent him extraordinary emotional attachment. Joong-rae then meets Sun-hee (SONG Sun-mi), a married woman who looks like Moon-sook. He has an affair with her. That night, Moon-sook visits Joong-rae. Joong-rae only barely escapes the crisis he faces and stays with Moon-sook for a few days. However, the affair of that fateful night finally lands him in trouble.



The plot itself is rather dull, but it is really the course of the story that matters. We can say that while Joong-rae is pessimistic about everything, Moon-sook tries to add some meaning to everything she touches. While Joong-rae is languid, Moon-sook is romping.

INTERVIEW with Director HONG Sang-soo

Joong-rae's irresponsible attitudes are complemented by Moon-sook's intelligence. With detailed descriptions of their affair and of the conflicts between the two characters, the film provides audiences a lot of laughs. While director HONG's previous films could be compared to tough and rough toothbrushes, this film is fine and soft. However, this metaphor does not do the film justice.

*The human being is a
complicated figure
with various
inflection points*

In <Woman on the Beach> Joong-rae says to Moon-sook, 'The human being is a complicated figure with various inflection points. If you try to draw a person with only a few of these points, the figure will be distorted.' This represents one of director HONG's film philosophies. He tries to avoid any distortions that might be caused by attempting to draw a person with only a few points. Joong-rae slyly offers an excuse for Moon-sook not to care too much about his affair with Sun-hee. In this multi-phase context, this film becomes a scornful satire of the generation represented by Joong-rae, (i.e. pessimistic intellectuals in their late 30s to 40s). It is Moon-sook's character that makes the film look the brightest of director HONG's films.

Moon-sook, a unique character in this film, looks like the girl next door, in stark contrast to HONG's conventional female characters, which tend to be either reflected through men's eyes or conceptual beings. Actress KO Hyun-joung's delightful performance plays an important role here. Moon-sook recognizes something and smiles brightly, as if she indeed had expectations about other generations, sex, and human styles.

IM Bum
The Hankyoreh

**"I like getting old.
It is interesting to see change as I get older."**

Director HONG Sang-soo looked tired of the interview itself, as he has had many interviews after having produced seven films, including <Woman on the Beach>. He says, "I don't think I'm suitable for interviews. I have produced films in the same way from the beginning, so I have to repeat the same things over and over again." Still, he erupts with interesting stories in the middle of conversations, so I had to force him to speak out clearly.

What motivated you to do this film?

I don't favor self-scorn, but irony. Compassionate self-scorn is not interesting to me, as it happens when there is a chance to run away. I think I could easily live just drawing pictures and drinking soju, (a kind of Korean liquor), if I were in dire financial straits. I could manage to live on, but I wouldn't scorn myself. Self-scorn means leaning against an object, like children. It is indulgence, a false show, and a fabrication.

We see no sex scenes or exposure scenes for the first time for a film of yours.

KO Hyun-joung said in an interview that she felt sorry I wasn't able to do any exposure scenes because of her. She is quite good at concocting stories. (Laugh) That's of course not true. I never really intended to go about shooting bed scenes. While producing <Woman is the Future of Man>, I found it very difficult to shoot the bedroom scenes. At that time, I decided not to make any more bed scenes, but it seemed that my resolution was not quite firm enough. I shot bed scenes again in <Conte de Cinema>, and then firmly decided not to make any more. So, I will maintain my resolution in the future. I may partially use exposure scenes if they are able to add some pleasure or liveliness to a film, but I won't be using them in the way I used to.

The final scene is very bright.

I intended to make Moon-sook's smile in the last scene one that you would wear after getting help from a very kind person. Once, a woman suddenly slapped me on the arm on the subway. While carrying a baby on her back, she noticed a mosquito biting my arm. She said she was so sorry. She probably thought that it was rude to hit a stranger's arm, but she couldn't stand seeing a mosquito sucking someone else's blood. She had such a familiar sense of attachment with



a complete stranger, and that was quite impressive for me. I had this experience in the back of my mind when I wrote the script.

You seem to have delivered the message that our generation, represented by Joong-rae, will live on like that as we get older, and hope that your generation, represented by Moon-sook, lives more audaciously.

You may interpret it like that. I like getting old and seeing changes in my body. It is interesting to find my eyes getting dimmer with age. I don't believe in intentions, but we have nothing to do with the progress of the human body. Changes in our bodies over time are predetermined, while nothing is certain in our lives. When I was young, I liked sour kimchi, but I came to like fresh Kimchi. I didn't intend to change, but there was a definite change. I find this all very interesting.

IM Bum
The Hankyoreh

Dasepo Naughty Girls

Directed by E. J-yong

2006, 111 min. 35mm

Production ahnsworld

International Sales Mirovision Inc.

Festival Berlin International Film Festival 2007

Dasepo Naughty Girls

At the Forefront of Korean Campus Films

An English teacher is absent. The homeroom teacher, teaching in place of him, tells the class that he is absent because he contracted syphilis while dating a girl. A female student stands up and walks out of the classroom, saying she has to see a doctor. Then, a male student leaves the classroom to call his friend's brother. Another female student leaves school early, followed by another male student, and then by a number of other students. Finally, there are only two students left in the classroom: KIM Ok-bin, who carries the burden of poverty on her back, and LEE Kyun, a 'One Eye.' KIM is about to give up her virginity today, and date an old man to finance her school lunch, her mother's medicine, and new sneakers for her brother. So she leaves school early.

The only bachelor in school, One Eye, treats himself rather cruelly, and is so estranged from his classmates, that he cannot join them in leaving school early.

The film <Dasepo Naughty Girls> starts absurdly in this manner. While all students in Korea study hard and enthusiastically, those pleasure-seeking students of 'No Use High School' are indulged in dates for financial support, sadomasochism, and homosexuality. Happiness depends on pleasure rather than good grades. However, the 'girl who carries the burden of poverty on her back' and the 'One Eye' boy, who blinks with only one eye while other students show off their beauty, cannot enjoy any happiness for themselves. Their lacking in money and good appearance respectively is focused on their back and eye, as



if a divine punishment. Ironically, however, this film does not suggest that the poor girl and the ugly boy are the most miserable of the characters. Anthony (PARK Jin-woo), who comes from Switzerland and wears a watch worth 12 million won, suffers from disoriented sexual identity and one-sided love, although he receives 8,900 text messages from 178 girls. The wealthy hand-

some boy has a crush on the one-eyed boy's lovely brother, 'Two-eyed.'

In 2004 the original writer, CHAI Jeong-taik, began writing the cartoon, 'Multi-cell Girl' on the Internet, under the pseudonym of 'Grade B Dalgung,' and has gathered four million readers. Director E. J-yong adapted this thought-provoking cartoon to create a unique campus film, rated 'Over 15.' He adopted the strategy to use a freedom of style and creative imagination in the film format, rather than focusing on the bold sexual fantasies of the cartoon. Therefore, he employed the musical genre and the trappings of a costume drama. The musical scenes in <Dasepo Naughty Girls> are an effective means to

*Everyone has desire,
expressed while
everyone else is asleep*

present the independent characters and episodes, rather than complementing a well-woven drama. The songs and dances were composed by Ms. AN Eun-mi, a modern dancer, and Mr. JANG Young-gyu of Peach Project. From his debut <An Affair>, to his previous film <Untold Scandal>, director E has shown an enormous talent for revealing forbidden desires and addressing taboos in society through costume. In <Dasepo Naughty Girls>, the costume designer, SEO Sang-young, has established new horizons for 'School Uniform Cinema,' which had been previously conventionally interpreted in campus films, although the main character, KIM Ok-bin's, filmic dancing features do overwhelm director E's subtle satires of the sailor costume, scopophilia, and fetishism. The most noticeable scene is the 'girl carrying the burden of poverty on her back' reading Yeats' poem 'Clothes of Heaven' in a hut, while her mother sleeps. This scene is reminiscent of that in <An Affair> where Seo-hyeon (LEE Mi-sook) confesses her love to her sleeping father at a hospital. Everyone has desire, which may be expressed in a barely audible monologue mumbled in the dark while everyone else is asleep.

HAN Seung-hee
FILM 2.0

INTERVIEW with Director E. J-yong

"I wanted to break a taboo, but not in a cynical way."

Three years after producing <Untold Scandal>, director E. released <Dasepo Naughty Girls>, a cheerful youth film adapted from an Internet cartoon by 'Grade B Dalgung.' This film depicts the daily life of a group of impetuous high school students who enjoy dates for financial support, sadomasochism, and homosexuality, to the background of the decidedly pleasure-seeking 'No Use High School.' Director E. challenges taboos, and his imagination, added by his flights of fancy, wickedness, pep, and extraordinariness, reaches towards an unexpected conclusion. Where did all these things come from?



notions once and for all.

<Dasepo Naughty Girls> is quite different from your previous films, especially as set in an extremely colorful school.

I think I like creating interesting visuals in films. This time I paid keen attention to art, as usual. As the original story is a cartoon, there are many comic, unrealistic events at the school. As the film does not

What principles did you have in mind when you wrote the scenario?

If I had intended to make a solid drama, I wouldn't have chosen this story. As each episode and each character were so interesting, I made a film that focused specifically on them. With an emphasis on the character of the poor girl, the most attractive character in the original story, I developed a loose plot in which students fought against the principal's goodwill. However, the plot itself is not vital. You simply need to enjoy each scene, character, and episode just as you did when you read the cartoon.'

While you have satirized fetishism, you never showed a great deal of sympathy for the poor, rather, you depict them wretchedly.

We are obsessed with acting politically righteously, but some parts of this original story overcame such obsessions. We have to respect minorities and help people in need. But, it remains true that that becomes yet another obsession. You may feel a tacit pleasure when you overcome this notion once. Those dichotomous notions of evil being bad, virtue being good; poverty being virtuous, and wealth being evil are worsening in Korean society. I think we need to advance into a more diverse and sophisticated society by trying to surpass those

address the reality of youth or campus life, I wanted it to be more comical. I didn't think that reality was particularly important to this film. Even the makeup and art department staff said that this film looked almost like a costume drama, as I had the students in each class wear distinctive makeup and costumes, and do unique hairstyles, and had each classroom painted in different colors.

From <An Affair> to <Dasepo Naughty Girls> I have made films that touch on taboos and help change public consciousness. I have not made films irresponsibly, making people upset or have people ask, 'So what?' For example, I saw Todd Solondz's <Happiness> and was impressed. However, I wouldn't want to make such a film, as there is already too much cynicism in the world. Some parts of that film even make us begin to hate humanity itself. I didn't want to go out of my way to create disgusting or obnoxious scenes in <Dasepo Naughty Girls>. Of course, I sometimes wanted to go to the extreme. The Chinese writer, Yeohwa's novels contain terribly brutal killings, and I wanted to describe them on screen. But I definitely don't like depicting only the cynicism and the sneers. Actually, I am a rather amiable person.' (Laugh)

KIM Hye-seon
FILM2.0

Absence of Lover, Presence of Love

<Traces of Love> KIM Dai-seung



“A loving and a healing process for those who find and then lose love”

emotional attachment to his subjects will be experienced first in Pusan on October 12, 2006.

When you were busy putting the final touches on *<Traces of Love>*, it was selected as an opening film of the 11th PIFF.

I am both excited and fearful. I am excited to introduce the film on such a great occasion.

You have the opportunity to secure audiences from foreign countries by releasing the film in Pusan.

I have tried to produce films mainly for Korean audiences, so I wonder if this film is suitable for foreign audiences. Of course, I am trying to describe universal emotions in my films. Anyway, one way or another I am happy to be communicating with a new audience.

What are the universal emotions that you describe in *<Traces of Love>*?

They are love and wrath regarding an outrageous accident. As the film is a melodrama, it contains a loving and a healing process for those who find and then lose love. Wrath arises from the collapse of the Sampung Department Store in 1995. In fact, I am furious about all the bizarre accidents that have happened in Korea, but it is not easy to describe resentment within a melodramatic setting. I am sorry that it is just described as a warning message for us to never forget the accident.

KIM Dai-seung

FILM 2.0

Traces of Love

Directed by KIM Dai-seung

2006, 115min, 35mm

Production ahnsworld

International Sales Mirovision Inc.

Festival 2006 Pusan International Film Festival, Opening

Director KIM Dai-seung, who produced the historical film *<Blood Rain>*, makes a comeback with his 3rd film, *<Traces of Love>*. This film depicts a love story in which a man who suddenly loses his lover meets a woman with an indelible memory of heartache. They console each other. It gives us an opportunity to see how the director's emotions have changed and grown since his debut film, *<Bungee Jumping of Their Own>*, which was labeled as a new melodrama. This director's deep

As you said, the story begins from the collapse of the Samping Department Store. It's a sensitive, heart-wrenching issue.

You're right. Those who were hurt by the accident are still alive. No matter how humbly and carefully I remind people of the issue, it remains a source of great trauma for them. I have made every effort to control the descriptive levels and pay attention to each line. It was difficult to decide on the appropriate levels and ranges of description in a melodrama.

You must have had a problem with the scale.

For melodramas, appropriate production expenses and profits are already predetermined. It is not impossible to make a large-scale disaster scene under these conditions. However, I couldn't depict the tragic moment loosely because it so greatly impacted all the lives it affected. Another problem was the public viewpoint of the collapse of the Samping Department Store. I can still hardly accept it. I would like to stress that such accidents are still happening. I think the bereaved families will condone this film, as it is intended to treat them gently and console them.

When Hollywood made a commercial film about 9.11, an issue was raised about the ethics of the camera work. I think that issue is also significant in <Traces of Love>, since, despite being a melodrama, the film addresses such a significant disaster as the collapse of Samping Department Store.

If we see the terrorist attacks of 9.11 only from the American point of view, we might wonder how objective the film could be. However, the collapse accident in Korea may have been in process for a long period of time, perhaps since 1945. The history of the unforgivable mistakes and the irrational decision-making systems that we failed to eliminate ultimately resulted in this tragedy. Similarly, we cannot explain 9.11 without knowing the deep-rooted history of conflicts and confrontations between people in the Middle East and the Americans and Israelis. Samping Department Store did not collapse simply because of negligent construction methods. I wanted to clearly express my wrath about the accident, but it was difficult as the film is a



melodrama. However, I will never get over my wrath until the day I die, and someday I hope to make a film directly addressing the accident.

In <Traces of Love>, three people are entangled across time and space.

That's why I decided to produce the film. When you think of it as a recollection, it becomes a fantasy. When you think of it as a fantasy, it becomes reality. You acutely feel the absence of the lover, but sometimes you feel as if you were with the lover while traveling. I have tried to actively use tension, arising from the manipulation of time. In addition, there are a woman and a man depicted in the past, and in the present in <Traces of Love>, I wanted to describe a love story, overcoming the differences in time. What counts in this melodrama is how and how painfully we can describe the absence of the lover. I thought that I could create the images of the absence by having the woman in the past come across the man in the present, or even by having all three, (including the new lover), appear in one frame. To express those images well, the main characters had to have no fancy feelings. So I chose to use grave characters: YU Ji-tae of <Oldboy>, KIM Ji-soo of <Romance>, and UHM Ji-won of <Conte de Cinema>, and I came to love them all.

As <Traces of Love> describes a love story like a perfect destiny, many people are com-

paring it with <Bungee Jumping of Their Own>. What are the main differences?

That's a shackle. <Traces of Love> is emotionally similar to <Bungee Jumping of Their Own> in that a man loses a lover of the past and meets someone new. As it must not look like a sequel to <Bungee Jumping of Their Own>, and must be different, I tried to leave a lot of room for movement. Hyun-woo and Se-jin ponder what they need to cure.'

You have addressed losing love, rather than gaining love, in <Bungee Jumping of Their Own>, <Blood Rain> and <Traces of Love>.

I think that what causes the absence of the lover and how painful it is, makes melodramas interesting. I find it fun to delve into the details of past grief from absence. I might have been influenced by <Love Story>, or <Chelsia My Love>. (Laughter) Now I am 40 years old. I have not lived as a holy gentleman for 40 years. I have felt heartache, pain, and shames, and I have made a lot of mistakes, naturally, for a man of my age. In some cases, the heartache was so acute that I felt groggy. So I think it is natural for me to be interested in the lover's absence.

KIM Hye-seon
FILM 2.0

Youth on the Run

<Boys of Tomorrow> NOH Dong-seok



FILM 2.0

Boys of Tomorrow

Directed by NOH Dong-seok

2006, 93min, 35mm & HD

Production Generation Blue Films

International Sales Films Messenger

Director NOH Dong-seok, whose debut film, <My Generation>, was invited to the International Forum of New Cinema during the 55th edition of the Berlin International Film Festival, has just completed his second film, also a youth film, entitled <Boys of Tomorrow>. While <My Generation> dealt with the vanity of our credit-based capital society and the powerlessness of the youth living in it, this new film once again describes the powerlessness of youth. <Boys of Tomorrow> tells the story of two best friends, Jong-dae and

“In the previous film, I established the story by putting myself in the protagonist’s shoes, whereas in this film I took the point of view of the older generation”

Ki-su. One day, a powerful man named Kim comes between them and begins to tempt Jong-dae. The two friends try their best to bring hope to this reality that nobody seems to care about, but that task is not easy. This story might look tragic, but as any films that have youth as a theme, it is one which at its core discusses hope.

This film, which comes right on the heels of <My Generation>, is your second film. Has there been any change in the way you direct?

In the previous film, I established the story by putting myself in the protagonist’s shoes, whereas in this film I took the point of view of the older generation. While making this film, I realized that I was very ignorant of the generation after the 1980s, so there were many components that I had to reconstruct on that set. If I make another film, my position will differ in accordance with the amount of time which has elapsed, and so will the vantage point from which I view the characters.

Since this film is very character oriented, casting must have been very challenging.

When I think of the casting, I can't help but smile. It was the most perfect casting call I could ever have imagined. I can't forget the first five minutes when I saw YOU Ah-in's audition. I cast KIM Byeong-seok as the main character immediately after <My Generation>. Before he started acting, he was a member of my staff when I was making short films. I always had him in mind, and so I did not hesitate to cast him in the main role. I think of him as a friend with whom I will continue to work.

While these two actors may have been agreeable to your films, your choice of CHOI Jae-sung is exceptional.

I worried a lot about the fact that I couldn't find someone perfect for the role of Mr. KIM, the company owner. It was very important that KIM's character have a very close relationship with Jong-dae. In a sense, KIM is not that different from what Jong-dae will become when he gets older. YU Ah-in, who plays Jong-dae, is a young star who became popular because of his role on the teen TV show, Rounding Off. Wasn't Mr. CHOI the same age as YU is now when he became popular as a result of the film, <LEE Chang-ho's Baseball Team>? I found the similarity between the two to be very ironic. While filming this film, I told Mr. CHOI that I would turn him into the Korean John Travolta (smiles). As you know, Travolta was able to revive his career with <Pulp Fiction>.

Was there anything difficult in making this film?

I've never worked with that many people of a film before, but thanks to the tireless efforts and preparation of the members of my staff, the actual filming has proceeded rather smoothly. The actor HWANG Jung-min said during a recent award ceremony that the only thing actors have to do is eat the delicious meals which the staff prepares for them. The same holds for me. Oh, there was one problem. I hope you won't forget to mention it. Our cinematography director smokes two and a half packs of cigarettes a day, so after five years of abstinence, I started smoking again. How could I have a conversation with him without smoking? I can't help but think that he might smoke less if I keep



pressuring him indirectly (laughs).

The Korean title of your film can be loosely translated as, 'There is no tomorrow for us' which coincidentally was the name given to Korean version of the film, <Bonnie and Clyde>. What's more, Jong-dae is in many ways just as sexually inhibited as Clyde. Is there any connection between the two films?

I like Arthur Penn's <Bonnie and Clyde> very much, and also love the feel of American films from that period. They signify an atmosphere of rebellion without a cause and of a basic rage against the older generation. However, my own friends are whom I model the characters in my films on. In one sense youth films are typical, so to empower them, I think there should be a point that speaks for the contemporary. That modernity comes from my own personal history or that of the people around me.

Unlike your previous film, the characters in this particular film are quite dynamic.

The studio made me (laughs). I wanted to go in a direction that involved the evoking of different feelings, and during the actual filming process the film became imbued with more dynamic feelings than what the original scenario actually contained. While my previous film showed a sense of aestheticism that can hardly be fully replicated in a film, this film may be located at the opposite end of the spectrum. In this particular film, I used all the cinematic techniques at my disposal, from the camera lens to

music and art.

The events which unfold at the massage parlor near the end of the film are very unlike what happens in your previous film. Truth be told, this scene, which is reminiscent of <Taxi Driver>, might be more likely to appear in hard-boiled film noir.

It was very difficult to convince any owners of massage parlors to let us use their salons as a set. In the end, we were able to find one place that was about to go out of business, and set about shooting the last scenes in one big swoop. The scene that you just mentioned was also filmed at that time, and my staff said that that this scene will go down as a masterpiece in Korean film history.

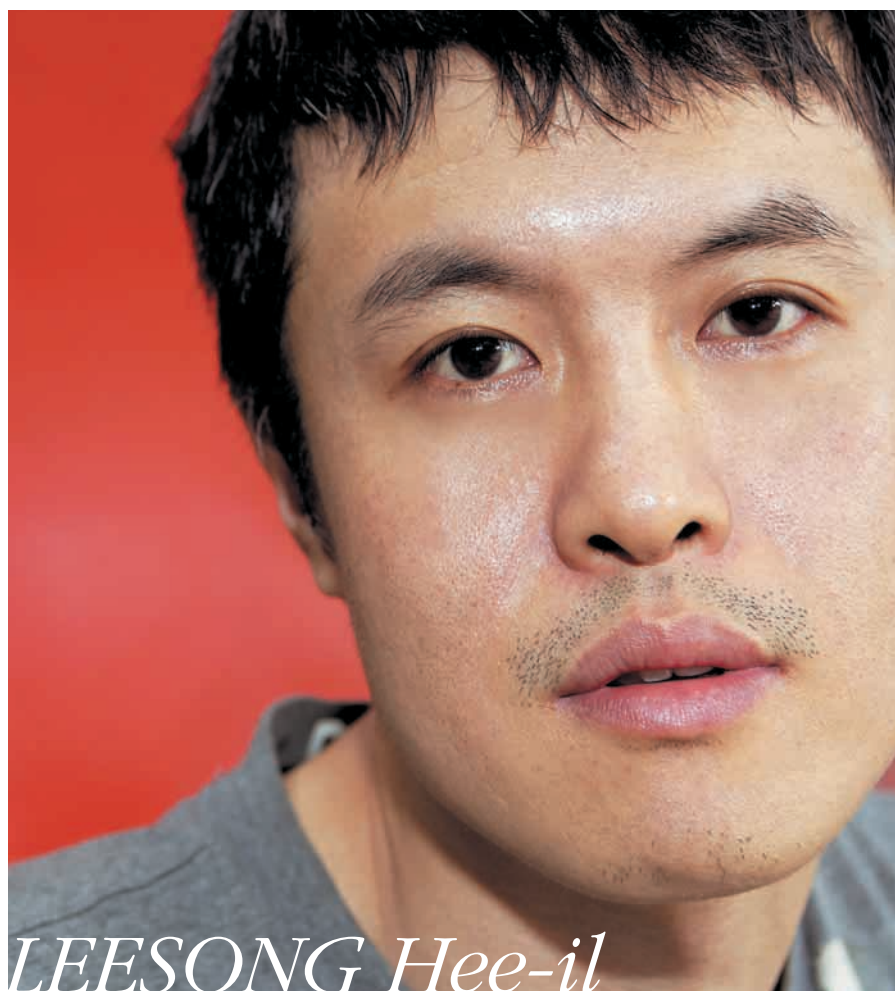
You have made the most unique youth film in Korean history and now you are making another unique youth film. Is there any reason why you adhere to the youth theme?

I am myself still young and I like the title of youth film. If I become more ambitious, I would like to make another youth film and have the three youth films seen as a trilogy. Since my own youth was very painful, my films look gloomy. However, in time I think I can make brighter films. I, myself, might be able to become brighter.

HUH Ji-woong
FILM 2.0

Get Your Own Life in Order

<No Regret> LEESONG Hee-il



LEESONG Hee-il

FILM 2.0

No Regret

Directed by LEESONG Hee-il

2006, 114min, 6mm DV

Production Generation Blue Films

International Sales Generation Blue Films

The first gay feature film from a gay film-maker. This is the 'officially' alleged title for the first feature directorial debut, <No Regret> of director LEESONG Hee-il.

LEESONG Hee-il, who entered movie directing with the release of his first short film <Everyday like a Sunday> in 1998, portraying a homosexual man as its main character, has openly revealed his homosexuality, and then held up the spotlight on the issue, as a gay activist and movie director at home and abroad.

"Get your own life in order before blaming society for the homosexuality issue"

He did this by producing some interesting short films, such as 'Sugar Hill' (2000) and 'Good Romance' (2001). His new work <No Regret> is a longer version of <Good Romance>, which showed his superior ability to capture and express the fervent moments of 'forbidden love.' This film was listed as a candidate film at the Grand Prize of the Korean Independent Short Film Festival, First Prize in the video section of the Pusan Asian Short Film Festival, (PASFF), and the Dragons and Tigers Award of the Vancouver International Film Festival. In this film, he again casts LEE Young-hoon, the hero of <Good Romance>, in the leading role. The orphaned Su-min, (LEE Young-hoon), who has come to Seoul to live, goes about his life as a factory employee during the day, a proxy driver at night, and a student preparing for the future by attending a computer graphics academy in his spare time. One day, he falls in love with Jae-min (LEE Han), the director of the factory where he works. This love is not allowed, and Su-min finds a job at a host bar to get away from Jae-min. However, Jae-min, who is soon to be engaged, finds him.

This first gay feature film from a gay film-maker is soon to be released. It may become a burden in many ways.

In fact, I think I'm not the first to point this out. (Laugh) However, I am the first

to 'officially' do so since coming out. I don't feel any responsibility or burden due to this film has been distinguished from queer cinema produced by heterosexual directors, because I'm gay. I tried only to make the best film I could under the given conditions. As I say all the time, I'm dissatisfied at being called simply a gay or female director on the basis of this heterosexual male society.

<The Broken Branches>, from director PARK Jae-ho, was released in 1995. <Road Movie>, from director KIM In-sik, was released in 2002. Aside from their commercial success, both films caused a sensation because they dealt with the issue of homosexuality. Do you expect that <No Regret> will make the same kind of sensation?

I think <No Regret> is a successor to those previously released gay movies, rather than being totally different from them. However, it does seem that things have changed since <Road Movie>, from the viewpoint of moviegoers. Over the last four years, the discussion on homosexuality in our society has become noticeably widespread. The trends of bringing the issue of homosexuality into mainstream society is becoming dominant. Sexual discussions among the youth are changing. We have seen the emergence of flower or pretty boys. As the commercialization of sex, which once only targeted females only, now moves to males as well, and the aesthetic elements of men is being focused on. I regarded this as a negative trend initially, but changed my mind when I realized that the otherization of men, related to sex, may positively make an enormous contribution to the moderation of homophobia as a whole. Therefore, if someone was to accept the earlier two movies as unfamiliar and difficult, it is not likely that <No Regret> would make a big issue, simply by being the first gay film from a gay filmmaker. That's because people have gotten used to these kinds of films, to some extent.

This film is a story of coming up to Seoul of an orphaned gay man.

Actually, when I visited a host bar to gather research material, there were a number of people coming up from a local orphanage. I was so sad to meet them. They were too good, pretty... innocent. In this film, not only Su-min, but



also Garam is an orphan. Some days, I feel like I might like to shoot an orphanage story. The most frustrating thing while listening to these orphan stories was that they should have left their orphanages when they were 18 years old, and are only allowed to stay if they went on to university. That's why orphans over the age of eighteen come to the city to crowd around a factory or the service industry where room and board is provided.

This film is referred to as a gay melodrama, but the structure of <No Regret> is the same as that of Korea's 1970s and 1980s hostess films in many respects.

I've been hearing this story since I wrote the scenario... that this film is a gay version of a 1990s hostess film. I don't think there is any movie that can deal with the problems of class and marginality in Korean society more delicately than the 1980s hostess films. No genre can better express the ideas of the problems of class than the hostess genre. I only regret in failing to describe the problem as well as the hostess genre films do. The comments offered me a challenge. Therefore, I inserted the dramatic reversal.

The reversal was really unexpected.

The original title was 'Night of Barbarism'. That means that this movie aimed to highlight the mountain scenery and later segments. I wanted to lead this movie to a typical melodramatic ending,

and then present a dramatic change in the later segments, as if this movie was divided into two parts. I conceived of the idea of the mountain scenery against the backdrop of Seoul, with storms late in the summer and the subsequent ending. However, I wasn't able to film what I wanted, due to production expenses and a delayed schedule. It is said that the ending is also great, but, even though I feel everything is too late to ever regret, I wanted something different. I feel regretful of all aspects.

Why did you choose a gay man that is soon to be married as the opposite role to Su-min?

I once had this experience: I happened to see one of my gay friends, who is very close to me. He was with his family at the time. When I called out to him, 'Hey, brother!' he pretended he did not know me. I was so upset with him. I thought there would be no problems with just saying, 'hello,' but he simply turned away from me. This is the background of the scene where Su-min comes across Jae-min's family. There are some gay people around me who meet their partner over the internet and have 'high-risk sex' despite being married. I hate these people and I hate the trend. 'Get your own life in order' before blaming society for the homosexuality issue: these are the words that I wanted to tell them through this film.

HAN Seung-hee
FILM 2.0

This is My 100th Film

<Cheon Nyeon Hak> IM Kwon-taek



FILM 2.0

Cheon Nyeon Hak
Directed by IM Kwon-taek
2007
Production KINO 2 Pictures

Having left Taeheung Pictures with whom he has worked for the past 20 years, Director IM Kwon-taek is now shooting his 100th film, <Cheon Nyeon Hak> (meaning Thousand Year Crane), which is being produced by a new production company named Kino2 Pictures. <Cheon Nyeon Hak> is based on the last installment of LEE Chung-joon's trilogy on the people of Jeolla Province, 'The Wanderer of Seonhak-dong'. Director IM Kwon-taek also made the first book of the series, <Sopyonje>, into a film of the same

"Having achieved my mission in <Sopyonje>, I am now free to make <Cheon Nyeon Hak>"

title. The new film is set in the early 1970s and revolves around Dong-ho who grows tired of living in abject poverty decides to abandon his stepfather, Yu-bong and his stepsister, Song-hwa. While Dong-ho begins to eke out a living by selling medicine on the street, he can't get attenuate his passion for the traditional style of Korean music known as 'pansori'. Finally succumbing to his passion Dong-ho decides to join a pansori theater company and over time becomes a skillful drummer. However, unable to forget his true love Song-hwa, he decides to devote the rest of his life to finding her. When as part of his search for Song-hwa he returns to Sunhak-dong 30 years after his original departure, he realizes that the village he once knew is no more. A new dam has turned his village into a desolate field where the river no longer meets the ocean. So begins the time in which this crane can no longer flap his wings.

Given all the difficulties you had getting this film produced, you must have experienced a rush of emotion when you finally got to make it.

While I have always known that the capital invested in films has more to do with financial issues and other related interests than to an actual love for film, I was nevertheless quite surprised by the fact that investors were reluctant to invest in this film because it did not feature any big name stars. This is because I have made many successful films in which

I worked with actors who were not stars at the time. I used to think that this was the kind of director I was, but this experience has made me realize that things sometimes are not as I may see them.

Is OH Jung-hae the only actor from <Sopyonje> who appears in this film?

One of the things that I kept thinking about as I preparing for <Cheon Nyeon Hak>, was that, with the exception of OH Jung-hae, I wanted to bring in all new actors. As <Cheon Nyeon Hak> is basically a story that unfolds many years after <Sopyonje>, and OH Jung-hae has aged by that many years since <Sopyonje> was made, she fit perfectly with the character. I remember that even as we were wrapping up <Sopyonje>, people were asking us if we were going to make 'Dongpyonje.' While I think Ms. OH remained interested in this project all along, I, to tell the truth, had almost given up on it. However, I was surprisingly able to revive it.

What is the flow of the story?

The film is based on 'The Wanderer of Seonhak-dong', the final installment of author LEE Chung-joon's trilogy consisting of 'Sopyonje', 'Light of Sound' and 'The Wanderer of Seonhak-dong'. As the film, <Sopyonje> in effect combined the stories found in 'Sopyonje' and 'Light of Sound', 'The Wanderer of Seonhak-dong', which I renamed <Cheon Nyeon Hak>, was the only element of this trilogy yet to be told. The storyline revolves around the return of Dong-ho, who abandoned his father Yu-bong (KIM Myung-gon) in <Sopyonje>, to Sunhakdong in search of Song-hwa (OH Jung-hae) many years after his original departure.

How do you get out from under the shadow of <Sopyonje>?

<Sopyonje> follows the lives of 'pansori' musicians who consider traditional music to be the highest form of entertainment. When I made the film, very few people knew about 'pansori', and many of those who did know about it held that particular style of music in contempt. My major objective at that time was finding ways to express my belief that 'pansori' can in fact move all of us very deeply. I also wanted to convey the excitement and vivid emotions created by



'pansori'. I remember thinking that this might in fact be possible if people could not only hear the music, but see it as well. I felt that people might accept it more easily if they could see and hear 'pansori'. This was my overarching focus on that particular film and I poured all my energy into making this happen. Having achieved my mission vis-à-vis 'pansori' with that film, I am now free to make <Cheon Nyeon Hak> as a more profound film that does not have any ulterior motives behind it. This new film is a love story. A love story that is tragically connected to 'pansori'.

Your previous films have very rarely featured love stories. As such, I can't help but wonder whether this film will feature an unusual type of love story.

Despite my advanced age, I never made any films that revolved around a love story. While I didn't get older without having experienced love, I've never really thought about making a film about love. Now I have a family, and during the course of courting my wife I came to know what true love was. Therefore, consciously or unconsciously, I began to think about making a film about love. All of these thoughts and experiences melted into this film.

Which generation do you think will most relate to this love story?

I don't think it's limited to a certain generation, but a common story that everybody has or experiences in his life. In a way, this is a story about people who suffered a lot, and one which should be skillfully portrayed throughout the film.

Please explain why you didn't include 'The Wanderer of Seonhak-dong' in the previous film, <Sopyonje>.

The structure of 'The Wanderer of Seonhak-dong' is very dreamy. The story has a fantasy-like mood throughout which I felt would be too difficult to portray on the screen. Therefore, I didn't dare to even go there at the time. Now, however, I feel that this is something that can be done, and that's why the general mood of <Cheon Nyeon Hak> is inherently different from that of <Sopyonje>.

I am quite curious as to what that dreamy mood is like.

Isn't the current environment in which we live in harsh from time to time? Far away from that environment, from the present time, there is a dreamy sometimes fantastic atmosphere. What is important, however, is that rather than the whole film taking place within that ambiance, only certain parts require such a dreamy atmosphere. Doesn't just thinking about love generally fill you with a dreamy feeling (smiles)?

This is your 100th film. What does that number mean to you?

I guess not everybody can make 100 films. Moreover, this film might be an important one if other people also take a special interest in it. This film should not be seen as the sequel to <Sopyonje>. Rather, this film contains the concerns and experiences that I have accumulated as I have gotten older.

JU Sung-chul
FILM 2.0

A Local Giant Goes to the Big League

SONG Kang-ho of <The Host> and <Secret Sunshine>

“He intuitively expresses the memory of ravaging one human being, of the wound being healed, and even of the scabs on the wound reopening”

SONG Kang-ho has long been called a ‘monster.’ That title was first bestowed on him in 1997 when <No. 3> first made its appearance on the world’s screens. The individual is much more of a hunter than a farmer. Seeding, weeding, and waiting until the harvest would never be SONG’s style. Preparing to trap the prey, a sharp sense of smell, slack muscles and well-prepared tools are not enough. Don’t prod him on how he is going to attack and catch the prey. That question can be answered only in the fullness of time, or only when the prey presents itself in front of him. SONG Kang-ho sniffs at the wind and at times scratches his belly while curled up in a relaxed position in a hut. Then he slowly walks into the woods. In his daily life, SONG Kang-ho likes anything raw or natural that doesn’t require any tools or preparation. He doesn’t like fishing because of the fishing equipment it requires. He is reluctant to go to any theater that requires you to buy tickets and wait. He hates health clubs since he has to change and shower.

One does not have to communicate with a rock in order to believe that it is really there. Song’s acting is in many ways the same. As soon as someone yells ‘Action!’, SONG begins to build up the stratum of time. He intuitively expresses the memory of ravaging one human being, the scar being healed, and even the scabs on the scar reopening. We see the face of an old ex-cop, PARK Du-man in the epilogue of <Memories of Murder>. In <The Host>, we are presented with the frightened expression of PARK Gang-du, once a slow sleepyhead, as he hears a tiny movement in the Han River. Gang-du’s surprised face implies that whether dead or alive, ‘the enemy’ will threaten the rest of this man’s life.

SONG Kang-ho selects films which feature a clear narrative and pertinent leading roles, as was the case with <The Foul King>, <Joint Security Area>, <Sympathy for Mr. Vengeance>, <Memories of Murder>, <The President’s Barber>, <Antarctic Journal>, and <The Host>. In each of these varied films, SONG exhibits different facets of his tremendous acting skills. As soon as SONG finishes <A Wonderful World>, he is going to star alongside JEON Do-youn in LEE Chang-dong’s <Secret Sunshine>. Moreover, in 2007 SONG is already scheduled to star in both KIM Jee-woon’s new film and PARK Chan-wook’s <Evil Live>.

Strangely, in many of your films your child is either lost or taken away. In <Sympathy for Mr. Vengeance> and <The Host>, your daughter is kidnapped, in <Antarctic Journal>, your son’s suicide is hinted at, and in <The President’s Barber> your son is tortured and returns crippled.

Actually, <A Wonderful World>, the film I am now shooting, tells the story of the head of a household in his forties, whose role I play, whose job as a gangster makes his children gradually grow to dislike and distance themselves from him. I wonder if this situation is not limited to my characters. Many Korean films seem to be using the Korean father’s conflicts as a tool for their story.



FILM 2.0



The PARK Gang-du character in <The Host> is a mystery. Except when called upon as a father, he is lazy and inconsiderate without any desire for honor or a sense of justice. How can this same guy so bravely fight against the monster even before his daughter is actually kidnapped by the monster?

You say he is a mystery. Actually, this is more of an insensible dilemma (smile). If the film had been longer and explained why Gang-du attacks the monster that attacked the container, it could have been better. In terms of this issue, the director and I, well actually we didn't talk about it at all (smile). When it came to discussions about the character, we were both too busy and kept postponing it on the grounds that, "We should sit down and discuss this sometime." Then the actual day of the shooting began to creep ever so close. In the end, we didn't have time to meet, so we wound up talking on the phone while I was driving. (pretending to turn the handle and in a loud voice) "Hello, we shoot the day after tomorrow. What do you think of the PARK Gang-du character? Is he a fool? Is he stupid?" And he said, "I don't think so". So I said, "Is that so? Okay, well I am driving now, so I can't talk long, but so he's not a fool. Then I guess that's enough!" And then I hung up (Loud

laughter from the audience). That's pretty much the extent of the conversation I had with the director regarding my character for the entire six months of filming.

Watching <The Host>, I could not help but think that the act of holding hands is very important in this film. Hyun-seo holds her father's hands after the latter has fallen down after coming to see her, after which she drags him along as if he were a bag of potatoes. Moreover, when the monster appears at the riverside, the father, Gang-du, runs holding Hyun-seo's hand. Then in the scene in which the banks of the Han River are closed off, Gang-du can be seen holding his father PARK Hee-bong's hand and following him like a kindergarten child.

And later Hyun-seo holds Se-ju tightly inside the monster's body. The last scene in which these people who are not blood relatives are seen holding each other tightly. I think this scene epitomizes the story that director BONG wanted to tell. In other words, at the beginning, families hold hands or are held by hands, and pull or are pulled by each other, but later people who are strangers and powerless hold each other and walk ahead.

Unlike his contemporaries, BONG Joon-ho's films are without exception, typical Korean films, I think. From the humor to spatial sense, his films consist of elements that only Korean society can produce, thus in any international film festivals they are distinctively different from other Asian films, including Japanese films. In this regard, Mr. BONG once stated that you as an actor have played a crucial role in giving that kind of feel to his films, and that this was especially evident in <Memories of Murder>.

Mr. BONG prefers a screen ration of 1.85:1, which, I think, is the most Korean-like and friendly ratio for Korean audiences. I am not sure of its esthetic value, but I agree with him that this ratio is good in a sense of respect for the actors. There is no right answer. In <Joint Security Area>, director PARK Chan-wook used a super 35-mm camera, and he said that in close-ups of the actors, a 2.35:1 ratio is more effective. I also had a better impression when I saw, for example, the close-up of eyeballs shot using that ratio.

When people start acting, everybody must experience some kind of obstacles that they have to overcome. What was that in your case?

Every actor has to first get over any self-consciousness about what other people think of him or her. If I believe whatever I am doing is the right course for me and poignant, ten million people will sympathize with what they are seeing, however, as soon as you are conscious of other people, you lose the ability to persuade even the person sitting right in front of you. The power to persuade ten million people or the one person in front of you through your acting basically comes from the same place.

There were rumors that many scenes in <No. 3> were all shot very quickly.

All the scenes in which my character Jo-pil appears, were shot in one take (laughter).

You once said that <The Foul

King> was the film that made you love yourself as an actor. Please explain.

The film was challenging physically, and it was the first film in which I starred whose structure demanded me to lead many scenes by myself. I did my best and after pouring everything I had into that film, at some point I became transcendent. I remember feeling that I would have no regrets even if this film failed and disappeared quietly, and I also had to disappear from Chungmu-ro. I was in a strange state of mind in which I could accept any consequences to my acting career regardless of how the film did.

Since <Sympathy for Mr. Vengeance>, the speech and/or vocabulary of your characters seem much richer.

I can't say <Sympathy for Mr. Vengeance> was a turning point or milestone in my acting career. My previous films, <Number Three> or <The Foul King> showed off my comic side, whereas <Sympathy for Mr. Vengeance>, revealed a side of me that I possessed,

“An actor’s personal sense of achievement is a complex and mysterious thing”

but didn't have an opportunity to show.

<Antarctic Journal> made use of much post-recording. To this end, director KIM Jee-woon once said you are an actor whose post-recording skills are almost perfect.

That's very strange. Post-recording is done in a very comfortable recording room, but after recording a few words, I seem to lose all my energy. So sometimes I record it over a week, two weeks, or a month. I pondered the reasons why I had so much difficulty getting into it when we were not filming any actual scenes or suffering under extreme hot or cold weather or other vicious conditions.

In this regard, I came to the conclusion that this was because repeating what I had already acted out in the actual setting and recreating that much energy in the studio is just too demanding.

I remember two scenes which showed off your rarely displayed romantic acting skills. In <The Foul King>, LIM Dae-ho finally picks wild flowers and hands them to Min-young (JANG Jin-young). The bundle of flowers was dirty and messy, very far from pretty. In <Memories of Murder>, PARK Du-man, a cop toiling away in a demanding job can be seen injecting an IV that Seol-young (JEON Mi-sun) has brought him and spending some time with her sitting in a flowery field.

I got the chance to act with several actresses in <The Foul King>, <Secret Sunshine>, <Joint Security Area>, <The President's Barber>, however this relationship was not the main focus of these films. In this regard, <Secret Sunshine> directed by LEE Chang-dong is my first romantic film. However, you wouldn't realize that it is a romantic film until after you finished watching it.

I've heard that <Secret Sunshine> is about a woman (JEON Do-youn) who moves to a Southern town, Milyang and begins to wander about after her child is kidnapped, all the while pretending she has a wealthy husband. You are playing the role of an old bachelor living next door who secretly watches and loves her. The film thus appears to be the story of a woman.

From a literary standpoint, this scenario is nothing short of outstanding. While the film revolves around the female lead, the main male character, whom I am playing, is not removed from the film, but rather a central element of the story. Rather than a good guy, he is the most average, normal man in the world.

In this dynamic and insecure society where we don't know when the foundation of our life may change, do you feel being an artist is relatively a privilege?

When I visit Japan, they always ask me the same question, “Why are Korean films so poignant?” My answer is that Korean history itself is a history of suffering and the Korean peninsula was divided by the political and economic influence of other powerful countries, a denouement which still has a significant impact on Korean society. This kind of background means that Korea is complicated and eventful, and can't help but to be dynamic. I remember thinking as I gazed out upon the natural scenery of New Zealand where we shot <Antarctic Journal>, “What kind of films can they make in this beautiful land?”(smile). One of the reasons why we can produce films that attract 10 or 15 million people is that we don't have various cultural activities to enjoy. In Japan where mania culture is widely developed, there are probably 19 other things that the public can enjoy, but in Korea there is only film. However, in the Korean film industry, that means we can make films that reflect our society. As such films can have a big impact on this generation, we should not see our lack of cultural activities only in a negative light.

As of today (August 20), <The Host> has attracted over 10 million viewers domestically. The number is surreal to the point where I can't imagine how the people related to that film feel about it.

The strongest excitement I felt was when <Joint Security Area> first broke the box-office record. I guess its because this was the first of my films that had ever sold so many tickets. On the other hand, the popularity of <Memories of Murder> and <The Host> left me content, but nevertheless equanimous as a whole. After ten years of making films, I suppose I've realized that whether a film is a hit or a bomb won't change the way I comport myself as an actor. For instance, does my next film have to sell more admissions than <The Host> in order for me to be happy as an actor? Of course not. Actors' personal sense of achievement is a complex and mysterious thing.

KIM Hye-ri
CINE 21

JUNG Doo-hong launches 'Zzan,' a professional action film brand.

Mr. JUNG Doo-hong, who worked as an actor, martial arts director, and producer in, <The City of Violence>, an opening film at the midnight section of this year's Venice International Film Festival, launched, 'Zzan,' a professional action film brand. Mr. JUNG, the most influential martial arts director and actor in Korea, established the Seoul Action School. Director KIM Sung-soo, co-President of Butterfly Pictures, produced, <The Warriors>. Both have teamed up with CJ Entertainment, a film investment and distribution company, to establish the action film brand in September 2006, in the hope of developing new talented actors and producers. 'Zzan,' which came from CJ Entertainment President KIM



Ju-sung's idea, is planning to release five Korean-style action films, each made with one billion won budgets in production expenses, and to make advances into foreign markets. Currently, Mr. JUNG Doo-hong has been chosen as one director, with two new directors also being considered. Two further directors are to be selected through a

public application process by the three entities. Mr. JUNG said, 'I felt the potential of 'Zzan' when, <The City of Violence> was shown at the Venice International Film Festival. Action films have been underestimated in Korea, but the genre is gaining momentum in other countries.' He also added, 'We now need creative imagination, challenging the customs of the fundamental action genre, like, <The Evil Dead>, or, <Reservoir Dogs>, challenging their genres. We are planning to lead new action film trends through 'Zzan,' by cultivating new actors with innovative skills and imagination.'

LEE Chang-dong makes a comeback with <Secret Sunshine>

Director LEE Chang-dong, who won the Director's Award with <Oasis> at the 2002 Venice International Film Festival, is shooting his 4th feature, <Secret Sunshine>, produced by PineHouse Film. After serving as the 6th Culture and Tourism Minister from February 2003 to June 2004, the ex-novelist prepared for his new film against the background of Milyang, Gyeongnam, southern part of Korea. <Secret Sunshine>



Peo

features JEON Do-youn, who comes to her husband's hometown, Milyang, with a son after her husband has died. She gives piano lessons for a living. SONG Kang-ho, the owner of an auto repair shop, has a crush on her. As the main characters are renowned for excellent performances in Korea, the film is drawing considerable attention.

LEE Myung-se to direct <M>



Stylistic director LEE Myung-se of <Nowhere to Hide> has announced a plan to make his 8th film <M>, produced by Production M. <M>, which represents the initial of Mystery, Memory, and Mystic, will participate in the PPP project during the 11th PIFF period. The film describes HAN Min-woo's mysterious, dim memories of love. GANG Dong-won, who played the part of, 'Sad Eyes,' in director Lee's previous film <Duelist>, will act as HAN Min-woo, a bestseller novelist in his late 20s. <Nowhere to Hide> aroused a sensation at the 2000 Sundance Film Festival, and has obtained a cult following

people

after its release through Lions Gate in North America in 2001.

HUR Jin-ho begins shooting <Happiness>

Director HUR Jin-ho began shooting <Happiness> (working title) on September 3, 2006. He has expressed a great interest in love stories that describe the meetings and farewells of couple, having addressed the theme since his debut film, <Christmas in August>. This was followed by <One Fine Spring Day>, and <April Snow>. In his 4th film <Happiness>, he addresses the same topic against the background of a local home for the sick. HWANG Jung-min, who featured in <This Charming Girl>, <A Bittersweet Life>, and, <Bloody Tie>, and participated in '2006 Star Summit Asia,' a prominent Asian film market,



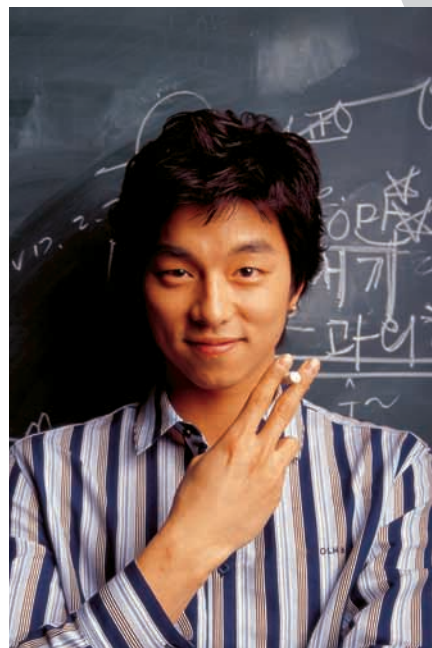
plays the role of Young-soo. LIM Soo-jung, who acted in <A Tale of Two Sisters> and <I'm a Cyborg, but That's OK> plays Eun-hee. Young-soo, who has a lover in Seoul, comes to the home for the sick with a disease. He falls in love with Eun-hee, who is also suffering from a chronic disease. Director HUR said that he wanted to touch on the sick couple's unusual love story in a soft and affectionate way. The film is slated for release for early 2007.

CHO Seon-hee named new Director of the Korean Film Archive



CHO Seon-hee, (aged 46), Cine 21's former Chief Editor, has been nominated as Director of the Korean Film Archive. Her tenure is to be for three years. She worked as a reporter at Yonhap News, and in the cultural section of Hankyoreh Daily News. After establishing Cine 21, a weekly film magazine in 1995, she worked as its Chief Editor for five years, making enormous contributions to the strengthening of film journalism in Korea. She then worked as a commentator for the EBS-TV program, 'World-Famous Films.' She has published many long and short novels and essays, including the long piece, 'Between Calm and Passion.' The Korean Film Archive will move next year from the Seoul Arts Center in Seochodong to Sangamdong, Seoul.

GONG Yoo to star in a film directed by Miike Takashi



A growing number of Korean actors are advancing into Asian films. KANG Hae-jung acted in <Invisible Waves> by Pen-ek Ratanaruang; BAE Doo-na in <Linda, Linda, Linda> by Yamasita Nobuhiro, and; KIM Seung-woo in <Give Me a Wonderful Night>, from Nakahara Soon. Amid this trend, GONG Yoo of <S Diary> will feature in <Like a Dragon>, directed by Miike Takashi, who also made <One Missed Call>. The film, derived from the PS2 game software of the same name, describes love, betrayal, and serial killing surrounding the pursuit of ten billion yen. GONG Yoo is set to play the role of, 'PARK Cheol,' a mysterious sniper. His great popularity in the TV drama, 'A Cracker and Star-Shaped Candy,' helped propel him in Japan, as the drama aired twice on KNTV in February. <Like a Dragon> will also feature Kitamura Kazuki of <Kill Bill>, Aikawa Sho of <Dead or Alive>, and Kishitani Goro of <Tokyo Tower>. The film will be released in Japan early next year, with its release in Korea yet to be decided.

HAN Seung-hee
FILM 2.0

They've Got Wings

The Development Lab Takes its Maiden Flight

This was the inaugural year of the Filmmakers Development Lab (FDL) which was a ground breaking challenge, and it was full of surprising accomplishment. The film community all over the world was surprised when KOFIC revealed the blueprint for the FDL early this year, because it seemed that 8 months from the announcement to the actual lab was an absurdly short amount of time to launch such a big project like the FDL. When KOFIC revealed the big picture of FDL, they were even more surprised. No other even thought of supporting filmmakers overseas like KOFIC. When FDL successfully wrapped, announcing five fellows and giving them a chance to pitch their projects meet with Asian producers during the upcoming Pusan International Film Festival in Korea, they were astounded.



As the FDL was initially designed, KOFIC selected five projects out of over 80 submissions and paired them with five mentors. Through intensive one on one mentoring combined with three mentors' panel discussions, all fellows who are very driven and committed went through discussions, laborious late night revisions, and hopefully some meditation to perfect their projects. What I can say for sure is that, after 6 days intensive lab from Sept. 4 to 10 in Hawaii., every fellows became more excited for their projects than ever before.

Since the lab carries only five fellows, and they lodge together for a whole

KOFIC will discover new writer & directors through the Lab

week, an extremely intimate bond was created among them like brother and sisters. And again, thanks to the seclusion of the resort where the lab took place, they literally didn't have any choice but to focus on their scripts. They were stuck at the resort which was far from Honolulu or any tourist attractions. Just imagine! A mentor even called the place "Prison in Paradise."

There is no question that the so called "Prison in Paradise" indeed worked brilliantly. Jinoh Park of "Proposal/a story about a filmmaker" said, "I appreciate the different voice from Barry. His point of view from his experience on Hollywood and major film studios colors my project with tinge of realism. His different voice soothes my doubts in my project. And it is a feeling I never thought of before." Philip W. Chung of "The Crimson Flower / a suspense thriller about an Asian femme fatale" chimed in, "It is because of the amazing chemistry between mentors and fellows. Each fellows and mentors just clicked in the right way by their need and desire. I used to consider myself as more of a writer than a director and Po-chih Leong greatly helps me to show how to visualize my project in directing."

KIM Young-il of "Hyung's Overture/ a drama of one Korean immigrant family"

said, "I didn't only the character-development but that being a good person also means to be a good filmmaker. SHIN Chul showed me the virtue of filmmaking which will be a great asset for my project." I believe he clearly wasn't alone with his view.

Mora Mi-ok STEPHENS of "The 38th



parallel/ a romantic thriller in South and North Korea", who had no knowledge of the Korean film industry explored the production environment of Korean film through KIM Hyung-joon. "KIM also told me the condition of film production in Korea. Besides my script, we talked a lot about the environment of Korean film production too. This is another part I have always searched for."

Abraham LIM of "Orientation/ a horror story in a haunted campus" remarks "I always boast Korean movies, and now I find myself being proud of that I'm Korean. I'm honored to attend the lab

that is sponsored by the Korean government. Who ever expected that I would become a beneficiary of Korean movies? I ponder on how I can repay Korean films with my gratitude."

KOFIC intends to discover and support new emerging Korean and Korean American writer/directors through the lab. Why? Korean films are facing another epoch in film industry inside and outside, since the modern renaissance of Korean films since 1990s. By the reduced screen quota in last July, Korean films can not take any advantage of the protection of theaters any more. This is a great risk for Korean films. But Korean films, as a result, take on the constant burden of expanding by fostering the domestic market with diverse stories and different genres. By the same token, even though Korean films have been highly acclaimed in film festivals internationally, the American market still remains to be the Mount Everest.

Besides, Hallyu, or Korean Wave, has been another challenge for the Korean film industry. In order to avoid that Hallyu becomes another type of cultural imperialism, Korean films should change its effort and focus on harmonizing other Asian cultures rather than indulging in the trend allowing Korean films to open the door to multi, minor, and independent cultures. This should eventually allow Korean films to prosper inside and outside, domestically and internationally by adopting the various cultures.

With its sensational and ambitious premise, KOFIC's FDL has produced its first vanguard, five fellows who bring refreshing projects to Korea and the world. The FDL, in other words, is to lay the groundwork for the establishment of a new paradigm and a model that encompasses the aspiration of Korea's filmmaking community. Now I do not mind people call the FDL as either the most politically charged or the most artistically charged program. Let me make a bold prediction about the five fellows and the FDL. I do not say the future of Korean films entirely in five fellows' hands, but I have lots of hopes in them, as the world does.

MOON Sun-young

Assistant Director of Filmmakers Development Lab
/ LA representative of KOFIC

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Between

사이에서 | Sai-e-seo

2006, 98min, HD, 1.18 :1, color, Stereo

Directed by **LEE Chang-jae**



Cast LEE Hae-kyung, WHANG In-hi, SON Myung-hi, KIM Dong-bin

PRODUCTION Docukorea Co., Ltd.

Tel: +82 2 3446 9121 E-mail: olbaro@lycos.co.kr

INTERNATIONAL SALES Film Messenger

Tel: +82 2 2665 8733 E-mail: master@filmmessenger.com

A 28-year-old girl, In-hi, experiences paralysis in her upper body to which she does not know the cause, and her family continues to get into accidents. She saw this as some kind of curse and visits Hae-kyung, the female shaman. In-hi finds out that she is destined to be a shaman and falls into dilemma.

Korean Shamans are the intermediary that link living humans to the world of the spirits and the world beyond, <between> reality and a non-realistic world. They have sometimes played a role as an advisor of life, sometimes as cursed messengers of weird gods. They are a group of people who are usually despised by others, but they have been around for the past 5000 years, carrying the burden of the gift that god has bestowed upon them.

LEE Chang-jae

LEE Chang-jae was born in 1967 in Korea. After graduating from Dept. of Laws at Hanyang University, he also graduated from School of Art Institute of Chicago, majoring in Film & Video. He has worked for several documentaries and commercials. In 2003, his feature-length documentary <EDIT> was screened at Yamagata International Documentary Film Festival and Museum of Modern Art of New York. He is currently a professor of Film Dept. (M.F.A course) at Chung-Ang University, Korea.

Between Love and Hate

연애, 그 참을 수 없는 가벼움 | Yeon-ae Geu Cham-ul-soo-eop-neun Ga-byeo-woom

2006, 125min, 35mm, 11,250ft, 2.35:1, Color, Dolby SRD

Directed by **KIM Hae-gon**



Cast JANG Jin-young (Yeon-ah) / KIM Seung-woo (Young-woon)

PRODUCTION **Good Player**

TEL: +82 2 541 1377 E-mail: yhee-na@hanmail.net

INTERNATIONAL SALES **CJ Entertainment Inc.**

Tel: +82 2 2017 1196 E-mail: ky_lee@cj.net

Young-woon, who helps at his mother's barbecue restaurant but is jobless in reality, and his close group of friends, live their lives without any particular plan. One day, a bold, sexy saloon girl Yeon-ah attracts Young-woon's attention. Even though he already has a pretty fiancée, he can't turn down the chance to have fun in this new relationship. Gathering together with his friends, this couple repeat a process of fighting and making up. It seems incomprehensible, but it is a 'real' love to them. One day his mother discovers this relationship, and she suddenly sets a wedding date for him with his original fiancée. Now he has to get married, but he's afraid of Yeon-ah. So he tries to hide from her, and she starts to look for him, pissed off after finding out the truth.

KIM Hae-gon

<Between Love and Hate> is the debut film of KIM Hae-gon, who is famous as the screenwriter of <Failan>, and who has also developed a career in acting beginning with <The General's Son 3>. His directorial debut film <Between Love and Hate> was awarded a best screenplay award by the Korean Film Council in 1998. KIM has already shown his ability through <Failan>, which depicts love and life with his delicate viewpoint and unique expression, and will show us a new vision and more delicate observation of love and marriage through his new movie <Between Love and Hate>.

Fly High

사랑하니까 괜찮아 | Ssarang-hanikka Gwen-chana

2006, 111min, 35mm, 9,990 ft, 1.85:1, Color, Dolby SRD

Directed by **KWAK Ji-kyun**



Cast JI Hyun-woo (KANG Min-hyuk), IM Jung-eun (HAN Mi-hyun)

PRODUCTION **UBdigm Co.,Ltd**

Tel: +82 2 6716 6300 E-mail: tykim@ubdigm.com, hhjin@ubdigm.com

INTERNATIONAL SALES **CJ Entertainment Inc.**

Tel: +82 2 2017 1195 E-mail: ky_lee@cj.net

It's school festival day and Min-hyuk is busy dancing and singing. However, it is not the stage but a toilet that binds his destiny. He is bewitched by a daring high school girl, Mi-hyun, who comes into the men's room because the women's room is full. From that day on, Min-hyuk woos her, escorts her home at night, stuffs her locker with roses, and clears a passage for her in the morning after the snow falls. For all his efforts, he doesn't get much more than a tender glance from Mi-hyun. When she suddenly vanishes, 'sorry' is the only word she leaves behind.

KWAK Ji-kyun

Redefining Korean melodrama with his first feature film <Winter Wanderer> in 1986, director KWAK Ji-kyun has worked on a wide spectrum of the theme of 'love'. Having sought for first love in his previous film <Plum Blossom>, he now returns to his early twenties to portray a heart-bursting love story.

The Fox Family

구미호 가족 | Gumiho Ga-jok

2006, 103min, 35mm, 2.35:1, Color, Dolby SRD

Directed by **LEE Hyung-gon**



Cast JOO Hyun (Father), PARK Si-yeon (First daughter), HA Jung-woo (Son), GO Joo-yeon (The last born), PARK Jun-qu (Gi-dong), Byun Shin-ho (Mr. HONG), Yoon Hyun-sook (Miss HWANG)

PRODUCTION **MK PICTURES**

Tel: +82 2 2193 2141 E-mail: hanalee@mkpictures.co.kr

INTERNATIONAL SALES **MK PICTURES**

Tel: +82 2 2193 2002 E-mail: international@mkpictures.co.kr

The nine-tailed fox is a mythical shape-shifting creature which can become a human being in its 1000th year if it eats the liver of a human being. A family of such foxes open up a circus and transform themselves in the hope of capturing human beings. One day, there occurs a strange case of torso murder which becomes the biggest issue of their day, and the fox family is caught up in the middle of it. Will the family be able to make their thousand-year dream come true?

LEE Hyung-gon

The potential of LEE Hyung-gon has already been demonstrated in his direction of the short film "Enjoy Your Summer" and the images he created in the music video of <L'Abri>.

Gangster High

폭력써클 | Pok-ryuk Circle

2006, 100min, 35mm, 10,600 ft, 2.35:1, Color, Dolby Digital

Directed by **PARK Ki-hyung**



Cast CHOUNG Kyung-ho (Sang-ho), LEE Tae-sung (Jae-gu), JANG Hee-jin (Su-hee), LEE Hang-suk (Chang-bae), KIM Hye-sung (Kyung-chul)

PRODUCTION **Taewon Entertainment** (co-produced with **DaDa Pictures**)

Tel: +82 2 3448 0100 E-mail: taewonent@taewonent.co.kr

INTERNATIONAL SALES **iHQ**

Tel: +82 2 6005 6731 E-mail: jennykim@sidushq.com, Kathy@sidushq.com,

Sang-ho and his friends Jae-gu and Chang-bae create a boys soccer club called "Tigers".

Sang-ho, whose main passions are hitting the books and kicking a soccer ball, meets Su-hee through Jae-gu. Su-hee is polar opposite from Sang-ho. While he is the model student and athlete, Su-hee is a tough but pretty problem student. Their differences inevitably draw them together. But Su-hee belongs to Jong-suk, the leader of a teen gang calling themselves "T&T". The Tigers soon find themselves engulfed in a battle with T&T. When Sang-ho's friends become seriously injured during a fight with T&T, Sang-ho makes a choice he can't go back on.

PARK Ki-hyung

His first film <Whispering Corridors> (1998) broke box office records and catapulted PARK to star status. His new film <Gangster High> is not a conventional story of teenage youths. Violence is not trivialized in <Gangster High>, it is a means to express the story. The depiction of physical conflict is executed in a stylish but realistic way taking the visual details to a different level. He uses actors that are close in age to the characters they portray thereby creating a realistic setting for the story to unfold. PARK declares "violence" is the new 'horror'!" and he intends to prove that in this film.

Holy Daddy

원탁의 천사 | Won-tak-eui Chon-sa

2006, 105min, 35mm, 9,450ft, 1.85:1, Color, Dolby SRD

Directed by KWON Sung-kook



Cast LEE Min-woo (Won-tak), HA Dong-hoon (Won-tak's dad), KIM Sang-joong (Angel)

PRODUCTION Cinema Zenith

Tel: +82 2 3443 9377 E-mail: marinny@orgio.net

INTERNATIONAL SALES Showbox / Mediaplex, Inc.

Tel: +82 2 3218 5636 E-mail: sonyakim@showbox.co.kr

Won-tak's father Young-gyu is in prison. One day before his release, he suffers a fatal accident. Won-tak and his mother did not like Young-gyu, but they are devastated by the news. At the morgue Young-gyu, who is now a ghost, encounters an angel. He begs to see his family one last time before leaving earth. Moments later, Young-gyu sees himself as a young healthy high school teenager. He immediately goes to his son's school as a transfer student so he could see his family again and to make up for the wrongs he had done them. Young-gyu makes constant efforts to become friends with his son but it is not easy. What will take place next with this teenage Father and Son?

KWON Sung-kook

KWON was born in 1971. He first stepped into Korean film industry as a crew assistant in <The Apocalypse of Love> and worked as an assistant director for <Jakarta>(2000) and <Romantic President>(2002) in prepping of his directorial debut, <Holy Daddy>.

Ice Bar

아이스케키 | Ice ke-ki

2006, 107min, 35mm, 2.35:1, Color, Dolby SRD

Directed by YEO In-gwang



Cast PARK Ji-bin (Young-rae), SHIN Ae-ra (Yong-rae's mother), JANG Jun-young (Song-soo), JIN Goo (In-baek)

PRODUCTION MK PICTURES

Tel: +82 2 2193 2144 E-mail: outtake@mkpictures.co.kr

INTERNATIONAL SALES MK PICTURES

Tel: +82 2 2193 2159 E-mail: international@mkpictures.co.kr

1969, Korea...Ten-year old Young-rae lives alone with his mother in the countryside. Life is difficult for them and his mother is forced to sell illegally imported cosmetics on the street. But Young-rae is plucky and can stand up to anything including defending his mother — anything except when other kids call him names for being “fatherless.” So when he hears that the father he had only dreamed of is alive and living in Seoul, he makes it his life goal to get to city and find him. The only way to get there, however, is a long and expensive train ride. To raise money, Young-rae starts to sell ice cream bars. As his goal nears, will his dream come true?

YEO In-gwang

Born in 1975 in Seoul, YEO majored in Film at the Korean National University of Arts.

<Ice Bar> is his feature-debut film.

Like a Virgin

천하장사 마돈나 | Cheon-ha-jang-sa Madonna

2006, 117min, 35mm, 2.35:1, Color, Dolby Digital

Directed by **LEE Hae-young, LEE Hae-jun**



Cast RYU Deok-hwan (OH Dong-gu), BAEK Yoon-sik (Wrestling Coach), Eon (Team captain)

PRODUCTION Sidus FNH Corporation (co-produced with banzakkbanzak)

Tel: +82 2 3393 8627 E-mail: cool@sidus.net

INTERNATIONAL SALES CJ Entertainment Inc.

Tel: +82 2 2017 1193 E-mail: ky_lee@cj.net

OH Dong-gu believes himself to be female. Although overweight and on the short side, he dreams of becoming the perfect some day, and he devotes himself to mimicking Madonna's singing and dancing after school. To cover the costs of transsexual surgery, he decides to enter a wrestling competition.

LEE Hae-young

Born in 1973. LEE graduated from the Seoul Institute of the Arts. He is well known as the scriptwriter for films such as <Conduct Zero> (2002, directed by CHO Keun-sik) and <Au Revoir, UFO!> (2004, directed by KIM Jin-min).

LEE Hae-jun

Born in 1973. LEE graduated from the Seoul Institute of the Arts. With his friend and working partner LEE Hae-young, he has written scripts for feature films. Again, he co-works with LEE Hae-young for his directorial debut film, <Like a Virgin>.

Maundy Thursday

우리들의 행복한 시간 | Woo-ri-deul-ui Haeng-bok-han Si-gan

2006, 117min, 35mm, Color, Doby SRD

Directed by **SONG Hae-sung**



Cast GANG Dong-won (Yun-soo), LEE Na-young (Yu-jeong)

PRODUCTION J Film

Tel: +82 2 2017 6343 E-mail: jpark@jfilm.com

INTERNATIONAL SALES Prime Entertainment

Tel: +82 2 2017 6350 E-mail: xkeh05@primeenter.co.kr, hchoi@primeenter.co.kr

Yu-jeong, a suicidal young woman, is introduced to a man on death row named Yun-soo by her aunt, Sister Monica. Raised by an abusive father, Yun-soo has led a hard life. It got even harder when he was left in an orphanage with his younger brother after his father's suicide and his mother's abandonment. Growing up in the gutter, he became involved in a violent crime, for which he was convicted of three counts of murder. Yu-jeong, on the other hand, comes from a rich family. However, her childhood was marred by traumatic neglect, which has led to her self-destructive impulses. These two wounded souls slowly open their hearts and find the motivation to live on in each other's compassion. Yu-jeong realizes how spoiled her life has been compared to Yun-soo's, and embraces his guilt that would otherwise never be forgiven.

SONG Hae-sung

Born in Seoul, 1964. SONG received his B.F.A. in Filmmaking at Hanyang University. In the 1990s, he worked as an assistant director on <Susan Brink's Arirang>, <Rules of the Game>, and <Born to Kill>. He showed his outstanding ability of portraying strong male characters in <Failan> and <Rikidozan: A Hero Extraordinary> which earned him domestic and international acclaim. Based on Gong Ji-young's best-selling novel, his next film <Maundy Thursday> deals with the disputable issue of capital punishment.

Mission Sex Control

잘 살아 보세 | Jal Sa-ra Bo-se

2006, 106min, 35mm, 2.35:1, Color, Dolby SRD

Directed by **AHN Jin-woo**



Cast LEE Beom-soo (Suk-gu), KIM Jung-eun (Hyun-joo)

PRODUCTION **Good Player**

Tel: +82 2 541 1377 E-mail: oskwon0555@korea.com

INTERNATIONAL SALES **Cineclick Asia**

Tel: +82 2 538 0211 E-mail: yjsuh@cineclickasia.com

In 1971 birth control was a major policy drive of the Korean government. Nevertheless, one poor farming village went against the trend, boasting the highest fertility rate in the country. This peaceful Yongdu Village receives an unwelcome visitor, the national family planning officer Hyun-joo, to oversee the villagers nocturnal pleasures. However as a single lady with little experience of her own, Hyun-joo finds it nearly impossible persuade the residents to use contraception. She finally appoints the village head Suk-gu as the local support officer and thus begins the "0% Birth Rate Project." Appointing him brings more turmoil to the villagers and when the President comes to inspect...

AHN Jin-woo

Born in 1969, AHN studied film at Chung-Ang University. After graduation, he worked on several films including <Soul Guardians> (1998, directed by PARK Gwang-chun) as an assistant director. He made his directorial debut with <Over the Rainbow> with his original script, which was well received by audiences.

No Mercy for the Rude

예의 없는 것들 | Ye-ui Up-nun Gut-deul

2006, 121min, 35mm, 2.35:1, Color, Dolby SRD

Directed by **PARK Chul-hee**



Cast SHIN Ha-kyun (Killa), KIM Min-jun (Ballet), YOON Ji-hye (She)

PRODUCTION **Tube Pictures Inc.**

Tel: +82 2 547 9347 E-mail: fumiko@tube-pictures.co.kr

INTERNATIONAL SALES **The Core Studio Co., Ltd.**

Tel: +82 2 545 6610 E-mail: sales@thecorestudio.net

His name is Killa. Growing up as an orphan, he had been teased so much for being a lisper that he decided not to talk at all until getting a surgery that would make him talk clearly. Living all by himself, he spends his time doing only two things; watching bullfights on TV and eating seafood. He sometimes writes poetry and spends most of his time daydreaming about becoming a matador to fight face to face with a bull. In order to earn money for the surgery, he chose to become a killer. However, he has his own rule; kill only those with scary faces or with bad manners. Everything seems fine until his boss shows him a picture. The last prey he has to kill is the one who he has never expected to kill. And there is another secret hidden behind the mysterious client of this whack job.

PARK Chul-hee

PARK has been in the film industry as an assistant director for respected directors such as HWANG Qu-dok, LEE Jang-ho, and JANG Sun-woo. PARK is also known as a scriptwriter who has written several feature scripts and meanwhile he has prepared for his own directorial feature debut film. Thanks to his rich experience and creativity, the Korean film industry has been expecting his debut film with much anticipation.

Puzzle

두뇌유희프로젝트, 퍼즐 | Puzzle
2006, 91min, 35mm, 2.35:1, Color
Directed by **KIM Tae-kyung**



Cast MOON Sung-keun (Hwan), JOO Jin-mo (Ryu), HONG Seok-chun (Noh),
PARK Jun-seok (Kyu), KIM Hyun-sung (Jeong)

PRODUCTION Noon Entertainment
Tel: +82 2 553 9126 E-mail: billypino@yahoo.co.kr
INTERNATIONAL SALES CJ Entertainment Inc.
Tel: +82 2 2017 1197 E-mail: ky_lee@cj.net

Five strangers, each with their own special talents, are recruited by the mysterious 'X'. They don't know why they're together, but nonetheless agree to a series of potentially lucrative schemes. A planned bank robbery goes away when a minor mistake leads to a hostage situation. The only way out of the bank is by comprising Hwan. When Hwan turns up dead at the agreed rendezvous, the remaining men realize something is seriously wrong and suspicion runs rampant.

KIM Tae-kyung

KIM studied film at the graduate school of film at Dankook University. His short film "Deep Throat" was invited to the competition section, 'The Extreme Nightmare' of the 4th Mise-en-scene's Genres Film Festival and in the competition section of 2005 Busan Asian Short Film Festival.

Radio Star

라디오스타 | Radio-sta
2006, 115min, 10,350 ft, 35mm, Color, Dolby SRD
Directed by **LEE Jun-ik**



Cast PARK Joong-hoon (CHOI Gon), AHN Sung-ki (PARK Min-soo), CHOI Jung-yoon (Suk-young)

PRODUCTION Achim Pictures
Tel: +82 2 2268 2044 E-mail: pub@ncineworld.com
INTERNATIONAL SALES CJ Entertainment Inc.
Tel: +82 2 2017 1195 E-mail: ky_lee@cj.net

1988 saw a bunch of flashes in the pan in the pop music industry, and has-been rock star CHOI Gon was one of them. After his only hit song 'The Rain and You', he became involved in drug problems, mob fights, and now sings in a café in the countryside. He one day gets into a fight with one of the customers at the café, and needs bail money to get released from a lockup. Desperately trying to free him, his manager PARK Min-soo comes up with the solution to send CHOI Gon to a radio station in a far, remote town in the suburbs as a DJ, so that the radio station can pay for the bail. Helpless and bewildered, CHOI Gon now has to DJ in front of a few dozen listeners...

LEE Jun-ik

Having stepped into the film world in 1987, director LEE Jun-ik established his own production company CineWorld after directing the film <Kid Cop>. He has since produced various films such as <The Spy>, <Anarchist>, and <Hi Dharma>. In 2003, he directed the film <Once Upon a Time in a Battlefield>, a huge hit in Korea with 3 million admissions. Two years later, he directed <King and the Clown>, which became the biggest hit in Korean film history with over 12 million admissions. He now returns to a modern setting with a hilarious but touching story, <Radio Star>.

Righteous Ties

거룩한 계보 | Geo-ruk-han Gye-bo

2006, 126min, 35mm, Color, Dolby SRD

Directed by **JANG Jin**



Cast JEOUNG Jun-ho (Joo-joong) / JUNG Jae-young (Chi-sung)

PRODUCTION KnJ Entertainment

Tel: +82 2 2192 8580 E-mail: heavenly@cinemaservice.com

INTERNATIONAL SALES CJ Entertainment Inc.

Tel: +82 2 2017 1195 E-mail: ky_lee@cj.net

An eccentric but faithful mafia, Chi-sung is sent to prison for his part in a gang fight. But when his parents are attacked by a rival mob and his own people take no action, he realizes that a decade of loyalty towards the gang has become futile. Determined to confront his own boss, he finds a way to escape from prison with his fellow inmates. Meanwhile, his friend Joo-joong is given the task to stop Chi-sung, forcing him to choose between the bond of friendship and loyalty towards the gang.

JANG Jin

Writer/director JANG is known as one of the most distinctive voices to emerge out of the Korean cinema renaissance that began in the late 1990s. From the time he broke into the realm of theatre in 1995 with critically acclaimed plays like 'Heotang', he has developed a unique style that mixes humor, melodrama, and a keen observation of society. JANG's experience in film first began back in 1995 when he assisted with the screenplay of the critically acclaimed "A Hot Roof". After directing a short film, he dedicated himself to debuting as a film director, and in 1998 his first feature <The Happenings> was screened at the Pusan International Film Festival. JANG's biggest box-office success to date was with <Guns & Talks> (2001), a comedy about four talkative assassins that was a major hit in Korea, and is also being remade for the Chinese market.

Sundays in August

팔 월의 일요일들 | Pal-wol-eui Il-yo-il-deul

2005, 105min, HD, 2.35: 1, Color, Stereo

Directed by **LEE Jin-woo**



Cast YANG Eun-yong (Si-nae), IM Hyung-kook (Ho-sang), OH Jung-sae (So-kook)

PRODUCTION INDIESTORY Inc.

Tel: +82 2 722 6051 E-mail: indiestory@indiestory.com

INTERNATIONAL SALES Contact Production

Ho-sang's car is overturned on a journey with his wife, Min-jeong. She falls into a coma because of this accident and Ho-sang is distressed by her condition. One day, he finds a man's signature on his wife's book titled 'Sundays in August' and gets jealous. He finds out that the man and his wife were planning to visit a mountain villa, and he decides to visit the villa by himself. Meanwhile Si-nae, Min-jeong's doctor, is interested in Ho-sang and the book 'Sundays in August'. Si-nae calls So-kook in a secondhand bookstore to order the out of print 'Sundays in August'. This book reminds So-kook of his dead friend.

LEE Jin-woo

Born in 1971, Jeonju, Korea. He is attending at Korean National University of Arts

Tazza: The High Rollers

타자 | Ta-ja

2006, 139min, 35mm, 12,510 ft, 2.35:1, Color, Dolby SRD

Directed by **CHOI Dong-hoon**



Cast CHO Seung-woo (Goni), BAEK Yoon-sik (Mr. PYEONG), KIM Hye-soo (Madam JUNG), YU Hye-jin (KO Gwang-ryeol)

PRODUCTION Sidus FNH Corporation

Tel: +82 2 3393 8627 E-mail: cool@sidus.net

INTERNATIONAL SALES CJ Entertainment Inc.

Tel: +82 2 2017 1196 E-mail: ky_lee@cj.net

Go-nee has lost his entire savings, saved over a period of 5 years, at a gambling joint. While Go-nee drinks heavily, determined to throw away his life, he discovers that he was swindled by professional fraudulent gamblers, so-called 'slickers'. To regain his sister's money, Go-nee begins training to be the best slicker under a master of gambling, Mr. PYEONG. Go-nee becomes famous, wandering about different gambling places throughout the country with PYEONG. Moreover, Madam JUNG who has never gotten along with Mr. PYEONG, begins to show interest in Go-nee...

CHOI Dong-hoon

CHOI was born in 1971. After graduating from Sogang University, he studied film at the Korean Academy of Film Arts. He started his film career working as an assistant director on <Tears> (2000, directed by IM Sang-soo). His directorial debut film <The Big Swindle> which he also wrote, was acclaimed both by critics and audiences as a successful, well-written film.

Three Fellas

독방전설 | Dduk-bang-jun-sul

2006, 94min, 35mm, 8,460 ft, 2.35:1, Color, Dolby SRD

Directed by **JO Bum-gu**



Cast PARK Gun-hyung (PARK Jeong-gwon), LEE Chun-hee (GIE Seong-hyun), MC Mong (YOO Gyeong-ro)

PRODUCTION Sidus FNH Corporation

Tel: +82 2 3393 8800 E-mail: webmaster@sidus.co.kr

INTERNATIONAL SALES Showbox / Mediaplex, Inc.

Tel: +82 2 3218 5636 E-mail: sonyakim@showbox.co.kr

Seong-hyun, Gyeong-ro and Jeong-gwon are the best of friends. At school, Jeong-gwon is second to none in fighting. Seong-hyun is also a famous fighter. But Gyeong-ro on the other hand is just a slick. These three called themselves the "No Touch Clan" since they are the untouchables in town. After graduation these inseparable three start their own lives until Jeong-gwon returns to their hometown. Jeong-gwon, who became a real gangster, has just finished his time in jail. But it is not just Jeong-gwon who has changed. The town itself has changed too. Buildings are going up on every corner as Mafia groups enter the town, trying to get hold of concessions and power. A peaceful town is now swarming with gangs and groaning in chaos with these three friends accidentally getting caught in the middle of all this mess.

JO Bum-gu

Born in 1972, JO Bum-gu graduated from Dankook University, majoring in Film and Theater. He made a successful debut as a feature director with his previous film <The Bad Utterance> which received critical and fan-based acclaim for the film's 'freshly shocking' quality. Such ambition and passion he showed in his previous movie further enhances our expectation about the story he will unfold in <Three Fellas>.

Time

시간 | Shi-gan

2006, 96min, 35mm, 1.85:1, Color, Dolby SRD

Directed by **KIM Ki-duk**



Cast SUNG Hyun-ah (See-hee), HA Jung-woo (Ji-woo)

PRODUCTION **KIM Ki-duk Film**

Tel: +82 31 901 7530

INTERNATIONAL SALES **Cineclick Asia**

Tel: +82 2 538 0211 E-mail: yjsuh@cineclickasia.com

A young couple Seh-hee and Ji-woo are deeply in love with each other, but Seh-hee is worried that Ji-woo may soon grow tired of her. Soon, Seh-hee disappears. While Ji-woo agonizes over the missing of Seh-hee, she has secretly undergone plastic surgery. Ji-woo meets several women, but whenever he is about to engage physically with them, something interferes. After a few months, Ji-woo meets an attractive waitress in a café. Surprisingly her name is See-hee; a name that sounds very similar to Seh-hee. And he falls for her. But when Ji-woo gets a note from Seh-hee that she wants to get back together with him, he breaks up with See-hee, leaving behind wildly protesting See-hee. When he meets Seh-hee, See-hee is there, wearing a mask made from a photograph of Seh-hee's face. She tells him that she changed her look to love him and be loved by him forever by changing her appearance. Shocked, Ji-woo leaves her, but he also receives a plastic surgery...

KIM Ki-duk

After studying art in Paris, KIM returned to Korea and began his career as a screenwriter and made his directorial debut with the low-budget movie <Crocodile> in 1996. From the time he released his first film, KIM has been evaluated and hailed by both critics and audiences alike for his hard-to-express characters, shocking visuals, and unprecedented messages.

Woman on the Beach

해변의 여인 | Hae-byun-eui Yeo-in

2006, 128min, 35mm, 1,152ft, 1.85:1, Color, Dolby SRD

Directed by **HONG Sang-soo**



Cast KIM Seung-woo (KIM Joong-rae), KO Hyun-joung (KIM Moon-sook), KIM Tae-woo (WON Chang-wook), SONG Sun-mi (CHOI Sun-hee)

PRODUCTION **A bom Film Production**

Tel: +82 2 3445 6199 E-mail: myhong@filmbom.com

INTERNATIONAL SALES **Mirovision Inc.**

Tel: +82 2 3443 2553/2502 E-mail: sales@mirovision.com, daniel@mirovision.com

Film director, Joong-rae is preparing for his next movie but is unable to finish his script. So he pleads his friend, Chang-wook, a production designer, to go with him on a trip. Chang-wook brings his girlfriend Moon-sook along and they all go on a trip to the west coast to visit Shinduri Beach Resort. There, Joong-rae makes advances on Moon-sook. Already a fan of his films, Moon-sook doesn't hide her interest. So later, while avoiding Chang-wook's eyes, the two spend a heated night together. But the next day He and Moon-sook then part awkwardly. Few days later, Joong-rae is back again in Shinduri and runs into a young woman named Sun-hee. They end up spending a night together. Moon-sook arrives at the scene with the intent to be with Joong-rae. But seeing him being with Sun-hee, Moon-sook goes to drink on her own out of anger...

HONG Sang-soo

HONG was born in 1960 in Seoul. He first studied filmmaking at Chung-Ang University before going to the U.S. to receive a BFA from the California College of Arts and Crafts, and an MFA from the Art Institute of Chicago. In 1996 he released his award-winning debut feature <The Day a Pig Fell into the Well>, immediately winning great acclaim and establishing himself as a leading Korean filmmaker. In recent years he has focused more exclusively on filmmaking, while also launching his own production company Jeonwonsa in 2004.

200 Pounds Beauty

미녀는 괴로워 | Mi-nyeo-neun Gwae-ro-wo

Directed by **KIM Yong-hwa** 2006, 35mm, Color



Cast JOO Jin-mo (Sang-june), KIM A-jung (Hanna)

Hanna is a lip sync vocalist for Ami, the famous Korean pop singer. Even though she is always ignored because of her appearance, she has been a bright and lighthearted girl until Amy humiliates her in front of Sang-jun, her secret love. At last she makes a decision of a lifetime to have plastic surgery all over her body. Her unrequited love gets any return?

KIM Yong-hwa

Born in 1971, director KIM Yong-hwa majored in film at Chung-Ang University. In 2000, He made his graduation short film "Salty Fish". The film got him invited to several international film festivals such as the Rochester International Film Festival and Houston International Film Festival, where he won prizes. He made his feature debut with the box office hit <Oh! Brothers> in 2003.

PRODUCTION **REALies Pictures** Tel: +82 2 514 6801

KM Culture Co., Ltd. Tel: +82 2 3438 3840

INTERNATIONAL SALES **KM Culture Co., Ltd.**

Tel: +82 2 3438 3842 / 5 E-mail: erica@kmculture.com, dawipark@kmculture.com

Before the Summer Passes Away

여름이 가기 전에 | Yeo-reumi Gagi Jeonae

Directed by **SUNG Ji-hae** 2006, 82min, 35mm, 1.85:1, Color, Dolby Digital



Cast KIM Bo-kyung (So-yeon), LEE Hyun-woo (Min-hwan), KWON Min (Jae-hyun)

So-yeon, a 29-year-old woman studying in Paris, spends her summer vacation in Seoul which she hasn't visited for a long time. The reason she visits Seoul is to meet a man named Min-hwan, a divorced diplomat whom she went out with for more than a year while he was working in Paris. When they met in Paris, she grew fond of him. But she felt that his tendency to meet her in secret and his reluctance to introduce her to others stemmed from Min-hwan's inability to forget his ex-wife. This friction caused them to separate, reconcile and separate again and again. In Seoul, So-yeon wants to confirm his love for her and her future dream with him, but things don't turn out the way she wants and summer passes by coldly. She decides not to meet Min-hwan again and tries to forget him by meeting another man who adores her. Fall arrives and the time to return to Paris has come.

SUNG Ji-hae

SUNG was born in 1964 in Seoul and graduated from the Korean Academy of Film Arts. She worked as an assistant director for three years and went to Paris to study film. Her doctoral dissertation is on the French director Jean Eustache.

PRODUCTION **M&F**

Tel: +82 2 325 7060 E-mail: baikol@freechal.com

INTERNATIONAL SALES **Contact Production**

Boys of Tomorrow

우리에게 내일은 없다 | Woo-ri-e-ge Nae-il-e-un Up-da

Directed by **NOH Dong-seok** 2006, 93min, 35mm & HD, 1.85:1, Color, Dolby Digital



Cast KIM Byeong-seok (Ki-su), YU A-in (Jong-dae), CHOI Jae-sung (Mr. KIM), LEE Dong-ho (Yo-han / Jong-dae)

Earning a living as a driver for rental cars, Ki-su lives in a basement studio. When he feels trapped, he maintains hope by playing the drums. Out of guilt that he might have done wrong to Jong-dae who was sexually harassed during their younger days, Ki-su acts more as Jong-dae's guardian than merely his friend. Jong-dae's dream is to keep a revolver that can make him stronger than the small-time gangsters in town. One day Ki-su's older brother shows up and leaves his son Yo-han to Ki-su's care.

NOH Dong-seok

Born in 1973, NOH graduated from the Korean Academy of Film Arts in 2003. His work has earned him recognition both domestically and internationally. In 2004, he made his feature-film debut with <My Generation> which was screened at the 9th Pusan International Film Festival, the 34th International Film Festival Rotterdam, the 29th Hong Kong International Film Festival and the 18th Singapore International Film Festival.

PRODUCTION **Generation Blue Films**

Tel: +82 2 2285 0368 E-mail: hyun@gbfilms.co.kr

INTERNATIONAL SALES **Film Messenger**

Tel: +82 2 2665 8733 E-mail: master@filmmessenger.com

The Bridge at Nogunri (working title)

노근리전쟁 | No-gun-ri Jun-jaeng

Directed by **LEE Sang-woo** 2006, 35mm, 2.35:1, Color, Dolby SRD



Cast MOON Sung-geun (Bum's Father, Mun), CHOI Jong-ryul (Jaya's Grand dad)
KIM Nae-ha (Gabi's Father), LEE Da-eyun (Zzang's Uncle), KIM Seung-wook (Jaya's Father)
JEON Hye-jin (Zzang's Mom), CHOI Duk-moon (Little CHOI)

At the beginning of the Korean War, future is bleak for the allied troops. the US army is making a hasty retreat to the southern-most city of Pusan. On the path to Pusan is the village of Jogunri, near the village of Nogunri. The US Army orders all the villagers evacuate Jogunri, warning them that the North Korean army is coming. Some 500 villagers make their way, children on their backs, leading ox carts laden with belongings. But word is circulating among the US forces that Northern soldiers may be hiding among the civilian refugees.

LEE Sang-woo

He is a very well-known director for stage plays. He has directed over 20 plays in total and has been awarded Best director, Director of the year, as well as other honors throughout Korean Art Awards. He has directed 'To be dried and worn out' and this play was highly praised by containing such humor and wit with both popularity and artistry and as a Comic play first ever staged on at National theatre.

PRODUCTION **MK PICTURES**

Tel: +82 2 2193 2142 E-mail: wjlee@mkpictures.co.kr

INTERNATIONAL SALES **MK PICTURES**

Tel: +82 2 2193 2159 E-mail: international@mkpictures.co.kr

Cruel Winter Blues

열혈남아 | Yeol-hyeol-nam-ah

Directed by **LEE Jeong-beom** 2006, 114min, 35mm, 10,260ft, 1.85:1, Color, Dolby SRD



Cast SUL Kyoung-gu (Jae-moon), JO Han-sun (Chi-gook), NA Moon-hee (Jeom-sim)

A small-time crook, Jae-moon goes after the man who killed his mentor a few years earlier. Jae-moon meets Chi-gook, a retired taekwondo practitioner who becomes his partner and goes to the killer Dae-sik's hometown. Chi-gook and Jae-moon devise a plan to kill Dae-sik, but as the day of reckoning approaches, Jae-moon meets Dae-sik's mother, Jeom-sim, who reminds him of his hometown. As he sees Jeon-sim worrying over her son, he can't proceed to kill him. However, the encounter of Dae-sik and Jae-moon takes places on the village's field day.

LEE Jeong-beom

Before making his feature debut with <Cruel Winter Blues>, LEE worked on "Sunshine" (2002, directed by LEE Mo-gae) as a cast member, and he was an assistant director for the short film "Stakeout: 29th" (2001, directed by YOON Jong-seok).

PRODUCTION **Sidus FNH Corporation**

Tel: +82 2 3393 8627 E-mail: cool@sidus.net

INTERNATIONAL SALES **CJ Entertainment Inc.**

Tel: +82 2 2017 1193 E-mail: ky_lee@cj.net

A Day for an Affair

바람피기 좋은 날 | Ba-ram-pi-gi Jo-eun-nal

Directed by **JANG Moon-il** 2006, Color



Cast KIM Hae-Soo (Dew), YOON Jin-Seo (Little Bird)

Two boredom-stricken housewives who use "Dew" and "Little Bird" as their on-line ID are longing for an escape. One day, when Dew and Little Bird are both in a motel, in separate rooms and with a different man, a policeman comes into Dew's room and arrests them. Watching the scene, Little Bird is startled to find out that the policeman is her husband....

JANG Moon-il

JANG developed his skills as a director by working with several great directors. He first started working in this industry on 1993, on <To the Starry Island> directed by PARK Kwang-su. JANG also worked as a line producer on <To You From Me> directed by JANG Sun-woo, on <Cinema of the road: A personal Essay on Cinema in Korea>, a documentary made to commemorate the 100th year of Film history in Korea in 1995, and on <A Petal> directed by JANG Sun-woo in 1996. On 1999, JANG made his debut as a director with a feature film, <The Happy Funeral Director>. He made another feature film, <My Girl and I> in 2005. <A Day for an Affair> is his third feature film.

PRODUCTION **I Film**

Tel: +82 2 3438 6811 E-mail: nicesooy@nate.com

INTERNATIONAL SALES **iHQ, INC.**

Tel: +82 2 6005 6731 E-mail: jennykim@sidushq.com,
Kathy@sidushq.com

Driving with My Wife's Lover

아내의 애인을 만나다 | A-nae-ui Aein-eul Mannada

Directed by **KIM Tai-sik** 2006, 92min, 35mm, 1.85:1, Color, Dolby SRD



PRODUCTION **Film Line**

Tel: +82 2 3443 5639 E-mail: filmline@film-line.co.kr

INTERNATIONAL SALES **Mirovision Inc.**

Tel: +82 2 3443 2553 / 2502 E-mail: sales@mirovision.com

Cast PARK Kwang-jung (Tae-han), JUNG Bo-seog (Joong-sik), CHO Eun-ji (So-ok)

Tae-han runs a stamp shop in a small town, spending his tedious time engraving seals. One day he learns that his wife is having an affair and he decides to witness his wife's infidelity with his own eyes. Knowing that his wife's lover Joong-sik is a taxi-driver, he goes to Seoul, intentionally gets in Joong-sik's cab and asks for a long-distance drive. They encounter various situations as they travel along the highway, sometimes fighting, sometimes sharing excitement. Slowly Tae-han suspects that his wife and Joong-sik might be really in love.

KIM Tai-sik

In 1980, KIM went to study in Japan while he was a student at the Seoul Institute of the Arts, Department of Film. He completed his courses at the Japan Academy of Moving Images in 1986, and went on to produce commercials and TV programs in Japan, Australia and Hong Kong. His short film, "32nd DEC.: Where is Mr. President?" (2002), was invited to the 53rd Berlin International Film Festival. <Driving with My Wife's Lover> is KIM's feature film directorial debut.

Educating Kidnappers

잔혹한 출근 | Jan-hok-han Chul-gun

Directed by **KIM Tae-yoon** 2006, 109min, 35mm, 11,554ft, 1.85:1, Color, Dolby SRD



PRODUCTION **Gate Pictures**

Tel: +82 2 501 5225 E-mail: jcom96@naver.com

INTERNATIONAL SALES **IHQ, INC.**

Tel: +82 2 6005 6731 E-mail: jennykim@sidushq.com

Cast KIM Su-ro (OH Dong-chul), LEE Sun-Kyun (JANG Man-ho), KO Eun-a (Tae-hee)

Dong-chul is a typical "salary man", a doting father and a loving husband. But he's got a secret that's catching up with him fast. He can barely pay the interest on a debt he has to repay to a sinister loan shark. To make matters worse, the due date on the principal is approaching like a runaway train. When he gets caught up in a kidnapping scheme with his friend Man-ho, he finds out exactly why he makes a terrible kidnapper. He fumbles with the rope when tying his hostage up and he can barely make the ransom call. So when she gets the call from the kidnappers who took his daughter, he's caught between a rock and hard place.

KIM Tae-yoon

KIM caught our attention as the consummate storyteller through his first short film, "Dancing Cop Twist Kim". Dealing with a genre that is often times avoided in a short format, he proved his knack for narrative. By dealing with a story about a cop, a criminal and his hostage with a touch of warmth, he showcased his incredible sensitivity to material and story. By honing his filmmaking skills through his short films, he has captured the attention and expectations of his peers and is predicted to lead the Korean film industry's next wave of maverick filmmakers.

A Ghosts Story

귀신 이야기 | Guishin Iyagi

Directed by **LIM Jin-pyong** 2006, 35mm, Color



Cast LEE Young-ah (Seol-ah), KIM Si-hoo (Soo-woong), KIM Tae-hyun (Woo-chul), LEE Eun-woo (Mi-ru), PARK Hyo-joon (Goo-tae)

"Do you know what ghosts and love have in common? Both are invisible, untouchable and always exist around you." An abandoned boy who died in a cellar scratches the wall for help,

A soldier who died in Vietnam War walks backward because of a mistakenly replaced foot, A girl who had been hit by a truck floats around her family because of her untold love story, A young woman who killed herself searches for her baby, and the baby crawls around the haunted site. When five college students arrive at a rural lodging house for photography practice, these ghosts gather in the house to unfold their sad stories.

LIM Jin-pyong

In 1992, He made his short film "O. Henry" and he worked <Foolish Game> as a scenario writer and producer in 2003. <A Ghosts story> is his debut feature film.

PRODUCTION **TUBE PICTURES**

Tel: +82 2 547 9347 E-mail: fumiko@tube-picture.co.kr

INTERNATIONAL SALES **STUDIO2.0**

Tel: +82 2 2107 5495 E-mail: nahie@studio2.co.kr

Herb

허브 | Herb

Directed by **HUH In-moo** 2006, 35mm, Color



PRODUCTION **KM Culture co., Ltd.**

Tel: +82 2 3438 3840

INTERNATIONAL SALES **KM Culture co., Ltd.**

Tel: +82 2 3438 3842 / 5 E-mail: erica@kmculture.com,
dawipark@kmculture.com

Cast KANG Hae-jung (CHA Sang-eun), BAE Jong-ok (KIM Hyun-sook), CHOUNG Kyung-ho (LEE Jong-bom)

Sang-eun, a beautiful 20-year-old girl, is mentally challenged. One day, she happens to meet Jong-bom and deludes herself to think him as a beast under the vicious spell. Her mother who has taken care of her with such dedication feels a bit concerned and neglected as Sang-eun's love begins. However, least expected hardship comes up and Sang-eun has to face the world all by herself.

HUH In-moo

Born in 1974. Majored in film making at Korean National University of Arts. During his studies, director HUH In-moo invited various film festivals through his short films such as "The Family" and "The Special Singing Contest". In 2004, he made his feature debut with the movie <Love So Divine>.

HERs

허즈 | Hers

Directed by **KIM Jeong-jung** 2006, 105min, HD, 1.85 :1, Color, Digi Dolby



PRODUCTION **Freecom**

Tel: +82 2 3486 3915 E-mail: freecom@korea.com

INTERNATIONAL SALES **Contact Production**

Tel: +1 213 926 1845 E-mail: lukaproductions@yahoo.com

Cast Will Yun LEE (Lucas), KIM Hea-na (Gina 1), Karl YUN (K), Elizabeth WEISBUM (Gina 2) Susie PARK (Gina 3), Chris DEVLIN (Tim)

Three women, with the same love story, or perhaps one woman with three different love stories LA-A girl in her 20s, tries to find her way out of the city, by chance meets a police officer, and a fatalistic love story develops. Las Vegas-A woman in her 30s with dreams of being a fashion designer meets an artist. They are two lost souls, both leading lonely lives in the shadow of a dazzling city. Alaska-A woman in her 40s arrives in Alaska. Her dreams have faded, and she has come to fulfill a lifelong wish to see the aurora. She sees lights in the sky, and disappears into the darkness...

KIM Jeong-jung

JJ KIM's status as one of the most promising young Korean filmmakers was recently confirmed by his becoming the proud recipient of the Korean Film Council's award of full financing for his feature project, HERs. In the past five years, JJ has written and directed numerous films, including the critically acclaimed short film "Today is Mostly Sunny", and the feature film <Listening to the Voices of a Wind>.

Highway Star (working title)

복면달호 | Bok-myun Dal-ho

Directed by **KIM Sang-chan, KIM Hyun-soo** 2007, 35mm, Color



Cast CHA Tae-hyun (BONG Dal-ho), LEE So-yeon (CHA Seo-yeon)

Dal-ho's only dream is to become a famous rock singer. To make a living in a small town, his rock band is forced to play enka (country music) in clubs instead of rock'n roll. One day, opportunity knocks and he gets a chance to make a debut album. It is only after he signs the contract that he realizes he has to sing enka, not rock music. On his first stage debut, Dal-ho hides his face behind a mask out of shame. However, his voice rocks the nation and people's curiosity doubles at the popularity of the new star.

KIM Sang-chan

Sang-chan was born in 1970 in Seoul, and he graduated from Dongguk University majoring in Film Direction. He worked at the former TUBE Entertainment as a production supervisor.

KIM Hyun-soo

Hyun-soo was born in 1972 in Seoul. He studied Film & Broadcasting at New York Institute of Technology and acquired a Master of Arts. He also worked at Brookline Access Television as a director.

PRODUCTION **IN & IN Pictures**

Tel: +82 2 516 3207 E-mail: inninp@korea.com

INTERNATIONAL SALES **STUDIO2.0**

Tel: +82 2 2107 5495 E-mail: nahie@studio2.co.kr

How the Lack of Love Affects Two Men

애정결핍이 두 남자에게 미치는 영향 | Ae-jung-gyu-pip-y Do- nam-ja-ege Mi-chi-nun Young-hyang

Directed by **KIM Sung-hoon** 2006, 100min, 35mm, 10,600ft, 2.35:1, Color, Dolby SRD



Cast BAEK Yoon-sik (DONG Chul-dong), BONG Tae-gyu (Hyun), LEE Hye-young (MIMI)

A miserly father and his clever yet immature son live emotionally impoverished lives together. That life is interrupted when a beautiful widow moves in their house as a tenant. A battle between father and son to win the widow's heart begins. No concession, No scruples, No rules.

KIM Sung-hoon

KIM Sung-hoon graduated from Kangneung High School in 1989 and continued his education at Hankuk University of Foreign Studies, graduating in 1995. He worked as assistant director on <Oh! Happy Day>(2001) and <The Guy>(2004), the latter of which he also scripted. KIM's writing portfolio also includes several feature film such as <Black Rain>. <How the lack of love affects to men> marks his debut as a director.

PRODUCTION **Tomorrow Entertainment Co. Ltd**

Tel: +82 2 2269 2526 E-mail: zooooz111@daum.net

I Love Cinema Co.Ltd

Tel: +82 2 6005 6510 E-mail: kayyan@sidushq.com

INTERNATIONAL SALES **iHQ INC.**

Tel: +82 2 6005 6731 E-mail: jennykim@sidushq.com

I'm a Cyborg, But That's Ok

사이보그지만 괜찮아 | Ssaibogu-jiman gwen-chana

Directed by **PARK Chan-wook** 2006, 35mm, Color, Dolby SRD



Cast JUNG Ji-hoon (Il-soon), IM Soo-jung (Young-goon)

Young-goon, mentally deranged and frequently electro-charging herself with a transistor radio, has been admitted into a mental institution. Firmly believing herself to be a cyborg, she refuses to consume like a human being. Il-soon is another patient, who catches the eye of Young-goon and soon becomes a close friend. Il-soon is now confronted with the biggest task to cure Young-goon's mental problem and have her eat real food.

PARK Chan-wook

Born in 1963, PARK majored in Philosophy at Sogang University. His first film as a director was <The Moon is What the Sun Dreams of>(1992). His film <Joint Security Area> received great popular acclaim in 2000. The second film of his Vengeance Trilogy <Old Boy> won the Grand Prix at the 57th Cannes Film Festival(2004).

PRODUCTION **MOHO FILM**

Tel: +82 2 3443 4495 E-mail: june@moho.co.kr

INTERNATIONAL SALES **CJ Entertainment Inc.**

Tel: +82 2 2017 1195 E-mail: ky_lee@cj.net

Le Grand Chef

식객 | Shik-gaek

Directed by **JEON Yun-su** 2006, 35mm, 1.85:1, Color, Dolby SRD



Cast KIM Gang-woo (Sung-chan), LIM Won-hee (Bong-joo), LEE Ha-na (Jin-su)

At a press conference, a cooking knife of a special spirit is being presented to the public. The knife belongs to the last Korean royal chef of the Chosun Dynasty who cut his arms with this knife to show his loyalty to the king and the country. A Japanese bureaucrat at the time was deeply moved by his conviction and returned to Japan with this knife. Now, his son has come to Korea to return the precious knife back to someone who really deserves to own it and announces a cooking contest to find the best cook for this knife. Thus the destined match between the grandsons of the two apprentices of the royal chef has begun...

JEON Yun-su

Born in 1971, Seoul. JEON was assistant director in the box office hit films <The Gingko Bed>(1996) and <Shiri>(1998) directed by Kang Je-gyu. His graduate short film "Goodbye Seoul Shinpa" won an Award of Excellence at the 3rd Shinyoung Media Arts Festival and Special July Prize, Best Screenplay and Best Music at the 10th Korea Original Short Film Festival. He debuted with <Besame Mucho> in 2001, and his second feature <My Girl and I> starring SONG Hye-gyo & CHA Tae-hyun attracted special attention.

PRODUCTION **ShowEast Co., Ltd.**

Tel: +82 2 3446 9688 E-mail: luna@showeast.co.kr

INTERNATIONAL SALES **Contact Production**

Love Me Not (working title)

사랑 따윈 필요 없어 | Sa-rang Dda-win Pil-yo Up-seo

Directed by **LEE Chul-ha** 2006, 35mm, 1.85:1, 115 min, Color, Dolby SRD



PRODUCTION **Sidus FNH**

Tel: +82 2 3393 8637 E-mail: cool@sidus.net

INTERNATIONAL SALES **Cineclick Asia**

Tel: +82 2 538 0211 E-mail: yjsuh@cineclickasia.com

Cast MOON Geun-young (RYU Min), KIM Joo-hyuck (Julian),

Julian has lived off with the money he lures from his rich female customers. But now he faces usurious debts from a hasty expansion of his business, and he will be killed unless he clears the debt in one month. The only way to save himself is to pretend to be the long-lost brother of an heiress and kill her to get her huge fortune. Min, the blind heiress, cold-hearted like Julian, slowly opens herself to him, and he, too, falls for her. But Julian has to pay his creditor and what makes it worse for him is that the illness that took Min's eyesight relapsed, threatening her life.

LEE Chul-ha

Born in 1970, Director LEE majored in Japanese language and literature at Chung-Ang University and studied film directing at Academy of Art University in San Francisco, USA. LEE started his film career making impressive short films such as "The Toothbrush" and "O" which earned him various awards local and overseas. He also worked as an assistant director for South Korean film <Il Mare>, the original version for <The Lake House> starring Keanu Reaves and Sandra Bullock. He then participated as cinematographer in Japanese documentaries <The Man Of Light> and <Gun & Christianity>.

M

M(가제) | M

Directed by **LEE Myung-se** 2006, 35mm, color



PRODUCTION **Production M**

Tel: +82 2 545 7746 E-mail: production_m@hanmail.net

INTERNATIONAL SALES **The Core Studio Co., Ltd.**

Tel: +82 2 545 6610 E-mail: sales@thecorestudio.net

Cast GANG Dong-won (Min-woo)

Min-woo, an author, who suffers from writer's block, frequently loses his train of thought. Sometimes he has an odd sense of déjà vu. Mi-mi appears to be in her late teens or early twenties. She follows Min-woo wherever he goes, and seems to be in love with him. Eventually she gets a chance to sit next to him at a bar and talk. However, when she meets Min-woo again, he doesn't even notice her. From a friend, Min-woo hears news of a girl, who was his first love whom he had almost forgotten. He remembers her name, Mi-mi, and also recalls sweet memories of her. And he realizes that Mi-mi had always inspired him and fulfilled him with ideas.

LEE Myung-se

Born in 1957, LEE studied film at the Seoul Institute of the Arts. His unique styles brought a new wave to the narrative dominated Korean cinemas. Inside the set, he crosses over the fantasy and the reality which was developed as the 'LEE Myung-Se style' through his movies. His film Nowhere to hide was not only a domestic success but also made his name internationally well known.

Meet Mr. Daddy

눈부신 날에 | Nun-bu-shin Na-ae

Directed by **PARK Kwang-su** 2006, 35mm, 2.35:1, Color, Dolby Digital 5.1



PRODUCTION **iFilm Co., Ltd.**

Tel: +82 2 3438 6800 E-mail: ifilm@i-film.co.kr

INTERNATIONAL SALES **iHQ**

Tel: +82 2 6005 6731 E-mail: jennykim@sidushq.com,
Kathy@sidushq.com, Shawn@sidushq.com

Cast PARK Shin-yang (Jong-dae), YEA Ji-won (Sun-young), SEO Sin-ae (Joon)

A selfish health freak who only cares about himself, that's WOO Jong-dae. But one day, out of nowhere, a young girl, Joon, appears in front of him, claiming to be his daughter. Jong-dae can't believe that this girl with a beatific smile is for real, and yet he is drawn to her despite his own suspicion. However, he discovers the fact that the girl has a terminal illness....

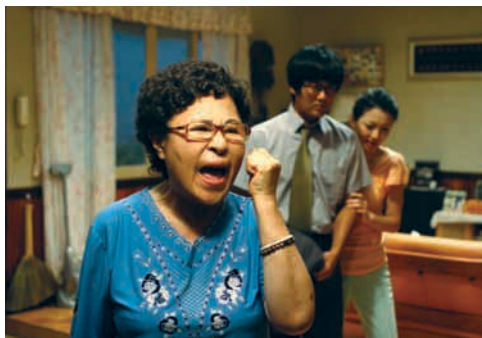
PARK Kwang-su

PARK was born in Sokcho, Gangwon-do in 1955. While majoring in Fine Arts at Seoul National University, he joined the Yallasung Film Group and began making short films on Super 8. After graduating, he founded and led the Seoul Film Group, which had links with the student protest movement and was in the forefront of the campaign for a renewal in Korean film culture. He went on to take a course at the ESEC film school in Paris. On returning to Korea, he worked as assistant director to LEE Chang-ho before making his own first feature in 1988. His films have won numerous domestic and international prizes. <Meet Mr. Daddy> is his feature directorial film in six years.

Mr. Bullet

Mr.총알 | Mr.chong-al

Directed by **CHO Kyoung-doo** 2006, 35mm, 1.85:1, Color, Dolby SRD



Cast KONG Hyung-jin (Ki-seok), CHOI Sung-kook (Jong-su)

Officer JUNG develops the special ability to see the ghosts of dead victims after a bullet accidentally strikes him in his head. Is he starting to see ghosts because of the bullet in his head? At first, he gets scared out of his mind, but he eventually finds a way to communicate with the ghosts. And from the information he receives from them, he starts to solve murder cases.

CHO Kyoung-doo

Born in 1972, CHO majored in Advertising & Public Relations in Chung-Ang University. He also graduated from Savannah College of Art and Design, in Georgia USA majoring in Film/Computer Graphics and from New York University majoring in Film & Television. While studying abroad, he directed several short films "EAT: The True Story", "Don't Wake Up!", "Circles of Doom", "Love You to Death", and he also has working experience in the production management team of Paramount Pictures. After returning to Korea, he worked on planning and scriptwriting for <Baby Alone>, <Silk Shoes> etc. <Mr. Bullet> will be his feature debut.

PRODUCTION **Zaengyi, The Professional Pictures Inc.**

Tel: +82 2 541 2045 E-mail: ulkny2@hanmail.net

INTERNATIONAL SALES **ShowEast Co., Ltd.**

Tel: +82 2 3446 9688 E-mail: luna@showeast.co.kr

My Friend & His Wife

나의 친구, 그의 아내 | Na-eui-chin-gu Ke-ui-ah-nae

Directed by **SHIN Dong-il** 2006, 35mm, Color



Cast JANG Hyun-sung (Ye-june), PARK Hee-soon (Jae-moon), HONG So-hee (Ji-sook)

Ye-joon and Jae-moon have been best friends since their military service. Now, Ye-joon is an upwardly mobile foreign exchange dealer and Jae-moon is a humble cook. Jae-moon has a charming wife, Ji-sook, who manages a small beauty shop. The couple had been saving money to move to the United States in search of a better future. However they find out that the money has fallen into the wrong hands, and their savings are lost. Time passes, and the two friends go on with their lives, not seeing each other as often as before. Meanwhile, Ji-sook wants to go to a beauty workshop in France. Jae-moon encourages her to go and promises to take care of their newborn baby. After Ji-sook leaves for Paris, Jae-moon invites Ye-joon for dinner at his house. But a tragic accident occurs, testing the nature of their friendship.

SHIN Dong-il

SHIN was born in Seoul in 1968. After studying German Language and Literature at Korea University, he went to Korean Academy of Film Arts to study Film Directing. His first feature film <Host & Guest> (2005) was invited to the International Forum of New Cinema of the 56th Berlin International Film Festival in 2006. <My Friend & His wife> is his second feature film.

PRODUCTION **Prime Entertainment / LJ Film**

Tel: +82 2 2017 6343 E-mail: jpark@ljfilm.com

INTERNATIONAL SALES **Prime Entertainment**

Tel: +82 2 2017 6350 E-mail: xkeh05@primeenter.co.kr, hchoi@primeenter.co.kr

My One and Only Love (working title)

일편단심 양다리 | Il-pyun-dan-sim Yang-da-ri

Directed by **HAN Seung-rim** 2006, HD, Color



Cast JAE Hee (Sung-hyun), PARK Si-yeon (La-young), Shinee (Bbak-se)

A 24-year old charming girl, La-young, still believes in love at first sight, although she has a long-term, faithful boy friend Kyung-soo. Sung-hyun is a very attractive man and has been tempted by many girls, but he is tied to his long term scary girl friend Bbak-se, who constantly keeps an eye on him. One day, La-young and Sung-hyun come across each other in a subway. Both of them fall in love at first sight, but still, they do not want to break up with their respective lovers. As their love evolves, all the situations around them get twisted and their lies are getting bigger to both of their lovers.

HAN Seung-rim

Born in 1971. Director HAN Seung-rim worked as an assistant director for <The President's Barber> (2004, directed by LIM Charn-sang). <My One and Only Love> is his directorial film debut.

PRODUCTION **Parangsae Entertainment**

Tel: +82 2 3445 2908

INTERNATIONAL SALES **The Core Studio Co., Ltd.**

Tel: +82 2 545 6610 E-mail: sales@thecorestudio.net

Never Forever

네버 포에버(가제) | Never Forever

Directed by **KIM Gina** 2006, 35mm, Color



PRODUCTION **NOW FILMS co., Ltd.**
(co-produced with **VOX3 FILMS**)

Tel: +82 2 3448 0655 E-mail: nowfilm@nowfilm.co.kr

INTERNATIONAL SALES Contact **Production**

Cast Vera FARMIGA (Sophie), HA Jung-woo (Ji-hah), David MCINNIS (Andrew)

Sophie, a young Caucasian woman, and Andrew, a successful Korean-American professional, have been suffering from infertility. The medical probability of Sophie bearing Andrew's child is near zero. At the infertility clinic Sophie encounters Ji-hah, a poor, recent immigrant from Korea. Sophie notices that he bears a striking resemblance to her husband. Sophie initiates a sexual relationship with Ji-hah for the hope of getting pregnant to keep her family.

KIM Gina

Gina KIM received her MFA from Cal Arts and a BFA from Seoul National University. Her feature-length films, <Gina Kim's Video Diary> (2002) and <Invisible Light> (2003), have been screened at many film festivals, including Berlin, Locarno, Rotterdam, Vancouver, IFP Los Angeles, Buenos Aires, Pusan, and Yamagata Documentary.

Night Ballad for Ghost Theater

삼거리 극장 | Sam-geo-ri Geuk-jang

Directed by **JEON Gye-soo** 2006, 35mm, 1.85:1, Color, Dolby SRD



Cast CHUN Ho-jin (Boss), KIM Kkot-bi (So-dan)

So-dan is a girl bored with her tedious life, but she manages to find some distraction in the run-down Three Corners Theater. Initially she goes into the building as a way of finding her grandmother, who is said to have gone into the theater and never came out. During the day there are few spectators at the theater, but once night falls, ghosts stage a cabaret at Three Corners Theater. In this grotesque and eerie place, So-dan has an uncanny experience – one that engages the senses and disregards the passage of time...

JEON Gye-soo

Born in 1972. JEON received his B.A. in philosophy at Sogang University. With passion for staged musical and dance, he had produced and written several plays. He worked as the assistant director for <Singles> (2003, directed by KWON Chil-in). <Night Ballad for Ghost Theater>, an odd poignant cult musical is his feature debut.

PRODUCTION **LJ Film Co., Ltd.**

Tel: +82 2 2017 6342 E-mail: jpark@ljfilm.com

INTERNATIONAL SALES **CJ Entertainment Inc.**

Tel: +82 2 2017 1197 E-mail: ky_lee@cj.net

No Regret

후회하지 않아 | Hu-hwae-ha-ji An-ah

Directed by **LEESONG Hee-il** 2006, 114min, 6mm DV, 1.85:1, Color, Dolby Digital



Cast LEE Young-hoon (LEE Su-min), LEE Han (SONG Jae-min)

Leaving the country orphanage where he grew up, Su-min comes to Seoul to study design. However, after several tough jobs, he unexpectedly ends up working as a prostitute in a gay bar. There he meets Jae-min. Su-min refuses Jae-min who's been trying everything he could to win Su-min's heart. Jae-min is from a rich and conservative family that doesn't accept his sexual identity. Can this relationship between two men with different backgrounds have a future? After experiencing a brief happiness as passionate lovers, Su-min and Jae-min fall into tragic situations.

LEESONG Hee-il

In 1993, he studied filmmaking in the Independent Film Society, and from 1995 to 2000, he made a number of short films in the Independent Film Group 'Youth Film'. His short films "Sugar Hill" (2000) and "Good Romance" (2001) were invited to various domestic and international film festivals. His latest film was "La Traviata" which was an episode in the omnibus film <The Camellia Project> (2004).

PRODUCTION **Generation Blue Films**

Tel: +82 2 766 1282 E-mail: hyun@gbfilms.co.kr

INTERNATIONAL SALES **Film Messenger**

Tel: +82 2 2665 8733 E-mail: master@filmmessenger.com

The Old Garden

오래된 정원 | O-rae Doin Jung-won

Directed by **IM Sang-soo** 2006, 112min, 35mm, 2.35:1, Color, Dolby SRD



Cast YUM Jung-ah (Yoon-hee), JI Jin-hee (Hyun-woo)

Hyun-woo is released from jail after a 17-year sentence for his anti-government activities. During his long imprisonment, everything has changed -- even his fellow anti-government protesters have become mundane. His mother then tells him of the death of Yoon-hee, who harbored and loved him right before he was caught 17 years ago. To cherish memories with her, Hyun-woo goes back to the place where the two had spent a few months together like a couple of honeymooners. Reading through Yoon-hee's diaries and letters, Hyun-woo discovers that she was the only one who remained loyal to him to the end. Because of her faith and love, the despair and loneliness that Hyun-woo felt after his imprisonment is slowly healed. He also discovers that Yoon-hee left him another gift behind -- their daughter.

IM Sang-soo

Born in 1962, he studied film at the Korean Academy of Film Arts (KAFA). He earned both critical and commercial acclaims as his films were continuously invited to internationally renowned festivals.

PRODUCTION **MBC Production**

Tel: +82 2 789 0143 E-mail: jsy@mbc.co.kr

INTERNATIONAL SALES **Cineclick Asia**

Tel: +82 2 538 0211 E-mail: yjsuh@cineclickasia.com

Once in a Summer

그해 여름 | Geu-hae Yeo-reum

Directed by **JOH Keun-shik** 2006, 35mm, Color



Cast LEE Byung-hun (WOON Suk-young), Su Ae (SEO Jung-in)

In 1969, a group of college students comes to remote countryside for voluntary activity. Suk-young who just wanted to escape from his father's sight, is not interested in the activity. However, when he sees Jung-in, he falls in love at first sight. About the time they get closed to each other, the summer is coming to an end. What they never expected is time is the least thing to do with their separation. After a long time, the story goes back on a long journey to find the girl...

JOH Keun-shik

Born in 1968, JOH graduated from Seoul Institute of the Arts and Korean Academy of Film Arts majoring in film directing. After worked on various shorts and feature films, made his debut feature film with <Conduct Zero> in 2002.

PRODUCTION **KM Culture Co., Ltd.**

Tel: +82 2 3438 3840

INTERNATIONAL SALES **KM Culture Co., Ltd.**

Tel: +82 2 3438 3842 /5 E-mail: erica@kmculture.com, dawipark@kmculture.com

Once upon a Time in Seoul

소년은 울지 않는다 | So-nyon-eun Woolji Ahn-nun-da

Directed by **BAE Hyung-jun** 2006, 35mm, 2.35:1, Color, Dolby SR



Cast LEE Wan (Jong-du), SONG Chang-ui (Tae-ho)

1953, the Korean war has ended, but the fight for survival has just begun. Two 18 year old boys, Tae-ho and Jong-du, live in a camp for orphaned boys, which is more of a concentration camp where everyone suffers from hunger, inhumane treatment and unbearable work conditions. But these two have a dream of a better tomorrow. Tae-ho is the one with wits and brains and Jong-du is the tough street fighter. Together they scheme to steal US Army supplies and recruit other boys to expand their business. But when they start to take business away from the local gangsters, their fight for survival turns into a war...

BAE Hyung-jun

BAE Hyung-jun is the director of <Too Beautiful to Lie>, which was his first hit as well as his debut film. With his debut, he was well recognized for his ability in commercial filmmaking. <Once Upon A Time In Seoul> was the film he chose for his second hit.

PRODUCTION **MK PICTURES**

Tel: +82 2 2193 2073 E-mail: smson@mkpictures.co.kr

INTERNATIONAL SALES **MK PICTURES**

Tel: +82 2 2193 2002 E-mail: international@mkpictures.co.kr

The Other Side of The Sun

태양의 이면 | Tae-yang-ui I-myon

Directed by **YUN Yung-ho** 2006, 100min, HD, 10000 ft, 1.85 : 1, Color, Stereo



Cast LEE Gyu-han (Su-hyun), HAN Yeo-reum (Mi-na), Gwon Min (Se-jin)

Su-hyun is 19 years old. After dropping out of school, he works at a host-bar to make money. His father disappeared after his business failed. After his mother's death, Su-hyun is hounded by creditors. Su-hyun keeps these troubles away from his younger brother Se-jin. But Se-jin is also having a tumultuous time coping with the tragic nature of reality. The creditors continue to pressure Su-hyun and to take all his profits. Finally an opportunity shows itself. Su-hyun sells his body and soul for 24 hours to Jae-hee, a frequent customer of the host-bar. Se-jin is critically injured while trying to fight off the array of creditors. As a result of the injury, Se-jin is permanently disabled. Su-hyun eventually kills a creditor and goes off to a hill beside the sea where he throws his parents' ashes away with his handicapped brother, Se-jin.

PRODUCTION **DISITAL CINEPD**

Tel: 82 2 546 7655 E-mail: cinepd@naver.com

INTERNATIONAL SALES **Contact Production**

YUN Yung-ho

YUN was born in 1971. <The Other Side of the Sun> is his first feature film. He has previously worked in the Korean independent film scene and various festival circuits.

Paradise Murdered

극락도 살인 사건 | Guk-rak-do Sal-in Sa-gun

Directed by **KIM Han-min** 2006, 35mm, 2.35:1, Color, Dolby SR



Cast PARK Hae-il (Woo-sung), PARK Sol-mi (Gui-nam), SUNG Ji-ru (Chun-bae), PARK Won-sang (Sang-gu), CHOI Ju-bong (a Village headman), KIM In-moon (an Old man KIM)

Off the southern coast of the Korean Peninsula, an island of 17 inhabitants exists. The so-called Paradise Island holds up to its name with its breath-taking mountains and sea coupled with good-natured people. No worries or stress holds for anyone who comes to visit this beautiful oasis. But this peace doesn't last long as every single one of the inhabitants disappear one day without a single trace.

Chaos initially breaks out when a blood-drenched corpse is found and everyone becomes a suspect. The furious sea allows them no boat ride to the mainland and their only existing radio communication device has been smashed. Trapped together on the island, everyone is suspicious of each other and even the unseen could be a possible suspect. As hideous secrets get revealed day by day, an island of paradise slowly turns into an island of death.

PRODUCTION **Doo Entertainment**

Tel: +82 2 2274 7578

INTERNATIONAL SALES **MK PICTURES**

Tel: +82 2 2193 2159

E-mail: international@mkpictures.co.kr

KIM Han-min

KIM was born in 1969. <Paradise Murdered> is his first feature film after being recognized for his two short films which were very successful at short film festivals.

Picnic

소풍 | So-poong

Directed by **HONG Nam-hee** 2006, 77min, DV 6mm, 4:3, Color, Stereo



Cast HONG Jin-yoo, NAM Yong-jo, BYUN Ho-yong

In 91-year-old HONG Jin-yoo's house his son and his son's wife who are over 70's live together. HONG's daughter-in-law has been living a difficult married life to take care of old, but noble HONG. NAM is also an old guy who's now 80 years old and has always had a drinking problem which his wife keeps nagging him about. But he is haunted with regrets over his past life and the realization that he doesn't have much longer to live. In the 'Bong-do-kag' home for the aged in Uepnae-ri, Soonheung-myun in City of Yeongju, The elderly hang out, playing games, having a few drinks, and throwing an occasional party. Nothing really happens. One day, however, they go on a picnic. The bus leaves HONG and NAM behind.

HONG Nam-hee

HONG Nam-hee was born in 1976. She is member of documentary group, 'P.U.R.N Production'. <Picnic> is her first documentary which unsophisticated old men.

PRODUCTION **P.U.R.N Production**

Tel: +82 2 823 9124

INTERNATIONAL SALES **INDIESTORY Inc.**

Tel: +82 2 722 6051 E-mail: indiestory@indiestory.com

Pruning the Grapevine

포도나무를 베어라 | Podo-namulul Be-a-ra

Directed by **MIN Boung-hun** 2006, 115min, 35mm, 10,350 ft, 1.85:1, Color, Dolby SRD



PRODUCTION **Energymet**

Tel: +82 2 3141 3477 E-mail: yic007@dasony.com

INTERNATIONAL SALES **Film Messenger**

Tel: +82 2 2665 8733 E-mail: master@filmmessenger.com

Cast SEO Jang-won (Soo-hyeon), KEY Joo-bong (Father MOON), LEE Min-jung (Sua, Helena)

Soo-hyeon, a student at Catholic Theological Seminary, decides to pull himself together and focus on his studies after breaking up from his girlfriend, Sua. One day he receives the news of his mother's illness. With the permission from school authorities, he spends a night at home. The next day, he departs for the train station but finds himself unable to take a school-bound train, heading instead to his ex-girlfriend, Sua. He is dispirited from Sua's adamant unwillingness to see him. Back at school, Soo-hyeon makes the difficult decision to quit studying, but is persuaded by the rector to go to a monastery for spiritual purification.

MIN Boung-hun

MIN Boung-hun was born in 1969 in Korea. He graduated from the Russian State Institute of Cinema, majoring in Cinematography. His first feature film <The Flight of the Bee> won various international awards including the Best Feature Film award, FIPRESCI Award, Audience Award at the 16th Torino Film Festival. His second feature film, <Let's Not Cry!>, also won the FIPRESCI award and Special mention award at the 37th Karlovy Vary International Film Festival.

The Railroad

경의선 | Gyeong-ui-seon

Directed by **PARK Heung-sik** 2006, 107min, 35mm, 9630 ft, 2.35:1, Color, Dolby Stereo



Cast KIM Gang-woo (Man-soo), SOHN Tae-young (Hanna)

One night, a man and a woman, both drunken lost souls, get on the last train at different stations. However, other than being drunk, the two have something else in common -- they are emotionally hurt in one way or another. These two find themselves at the last stop, just before the DMZ, on a heavy snowy night. They have no other choice but to spend the night together. As time goes by, they learn to reveal their inner pains to each other.

PARK Heung-sik

Born in 1962. Master's degree for filmologie in Free University Berlin. In 2004, he made his debut to feature film with <The Twins> after being received favorable criticism from various film festivals through his short films. In his second feature film <The Railroad>, he put into his experience a good use and gave life to the ordinary characters.

PRODUCTION **MIN Film** Tel: +82 2 3444 7216

KM Culture co., Ltd. Tel: +82 2 3438 3840

INTERNATIONAL SALES **KM Culture co., Ltd.**

Tel: +82 2 3438 3842 / 5 E-mail: erica@kmculture.com
dawipark@kmculture.com

The Rainy Season

장마 | Jang Ma

Directed by **KOH Choong-kil** 2006, 90min, HD, 1.85:1, Color, Dolby stereo



Cast KIM Young-jae (Jae-choon), JANG Ye-won (Seon-jae / In-hwa), CHOI Hong-il (Bus Driver), KIM Ki-cheon (Cleaner)

Without umbrellas, Sun-jae and Jae-chun wait for the bus in front of a bus stop on a rainy day. Then they get on the same bus. The two are acutely aware of each other's presence. He sits a couple of seats in front of her and keeps looking at her through the bus mirror, wishing that she would get off at the same stop as him. But the bus passes his destination and she doesn't get off. Abruptly his memories with In-hwa sweeps into him as the bus passes the Nam San Trail where he and In-hwa used to walk together. As Jae-chun gets off first, he thinks to himself that they will meet again if it is destined. Sun-jae thinks that love will not come easily. Surprisingly, they come across each other again in front of the Jeong Dok library.

KOH Choong-kil

KOH has worked on about 100 commercials from 1997 and in 2000, he participated in the production of <Self-Portrait 2000> (directed by LEE Sang-yeol, 2000) which was screened at the Venice Film Festival and the Clermont-Ferrand Film Festival. In 2001, he produced <Camel(s)> (directed by PARK Ki-yong).

PRODUCTION **Fine Pictures**

Tel: +82 2 3462 2018/9

INTERNATIONAL SALES **Contact Production**

The Restless

중천 | Joong Cheon

Directed by **CHO Dong-oh** 2006, 35mm, 2.35:1, Color, Dolby SRD



Cast JUNG Woo-sung (YI Kwak), KIM Tae-hee (So-hwa)

It is AD 924, at the end of the United Shilla Dynasty. Continuous riots sweep the land ruled by a corrupted government. Evil forces are rampant and malicious demons roam the land. YI Kwak, born with the powers to see spirits, joins the royal demon hunting squad, 'Chuh-yong-dae' after losing his fiancée, Yon-hwa to evil demons. YI Kwak excels as the most talented warrior of Chuh-yong-dae and the royal squad seems to gain momentum as powerful fighters against the forces of darkness. Then one day, YI Kwak drifts into Joongcheon, the world of the dead through a strange shrine. Joongcheon, the intermediate world between Heaven and Earth, a place souls remain for 49 days, preparing for reincarnation.

CHO Dong-oh

Director CHO Dong-oh started his career as assistant director for <BEAT> in 1997. Through <MUSA: The Warrior> and <PHANTOM: The Submarine>, CHO made his feature debut with <The Restless> in 2006.

PRODUCTION **NABI Pictures**

Tel: +82 2 561 3288 / 343 E-mail: sluice@nabipictures.com

INTERNATIONAL SALES **CJ Entertainment Inc.**

Tel: +82 2 2017 1195 E-mail: ky_lee@cj.net

Seducing Mr. Perfect (working title)

미스터 로빈 꼬시기 | Mister Robin Ggo-sh-igi

Directed by **KIM Sang-woo** 2006, 35mm, 2.35:1, Color, Dolby SRD



Cast Daniel HENNEY (Robin), UHM Jung-hwa (Min-joon)

Min-joon, an absolute believer in true love, dedicates herself to the men she dates, but each time it results in a painful breakup. Today, she's going through the most disastrous heartbreak ever – being dumped on her birthday! The confident professional Min-joon can be so clueless when it comes to love. Distracted from this unpleasant surprise, she bumps into an exotic foreign car. A very handsome young man steps out of the car angrily. To escape from the scene, Min-joon pretends not to understand English, but when Min-joon arrives at work, she finds out that the foreigner, Robin, is none other than her newly appointed boss...

KIM Sang-woo

Director KIM worked as assistant director in various feature films including <Happy End> (1999) and <The Quiet Family> (1998). <Seducing Mr. Perfect> will be his feature debut as a director.

PRODUCTION **Sidus FNH**

Tel: +82 2 3393 8627 E-mail: cool@sidus.net

INTERNATIONAL SALES **Cineclick Asia**

Tel: +82 2 538 0211 E-mail: yjsuh@cineclickasia.com

Shall I Cry?

울어도 좋습니까? | Wool-eo-do Jot-seum-ni-kka

Directed by **CHOI Chang-hwan** 2006, 120min, 35mm, 12,000 ft, 1.85:1, Color, Dolby SRD



Cast YOON Jin-seo (Young-nam), KIM Dong-yoon (Jae-hee), SEO Ji-seok (Kyung-soo), LEE Eun-hye (Hye-jin)

Seventeen-year-old Jae-hee and Young-nam are in their first love. When Jae-hee suddenly dies in a car accident, Young-nam tries to bury her deepest sadness in her heart. However, Young-nam cannot help feeling, hearing, and talking to him in her everyday life. Later, she finds out that Jae-hee did not notice the car on that day because he had something on his mind.

CHOI Chang-hwan

Born in Jeonju in 1973. CHOI graduated from Dongguk University majoring in film directing. He also studied directing at the Korean Academy of Film Arts. After his short films had garnered awards at several film festivals in Korea, CHOI worked as an on-location editor for <Save the Green Planet> (2003, JANG Joon-hwan). For his debut film <Shall I Cry?>, CHOI delivers a bittersweet, warm, fresh, new film about a teen's pure love.

PRODUCTION **Tube Pictures**

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INTERNATIONAL SALES **STUDIO2.0**

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A Short Life (4302~)

짧은 인생 | JJalbeun Insaeng (Sa Sam Gong Yi~)

Directed by **AN Kyung-lee** 2006, 93min, 35mm, 8,650ft, 1.85:1, Color&Mono



Cast KIM Jeong-young (Sun-hee/old), KIM Mi-jin (Sun-hee/young), LIM Ji-su (Sun-hee's mother)

Sun-hee was born on the same day that Apollo 11 landed on the moon. Her mother is a prostitute and Sun-hee is her only hope. However, Sun-hee is raped by her mother's pimp who took advantage of Sun-hee's disabilities- she is deaf and mentally challenged. Sun-hee is picked on by everybody at school as well. Finally, Sun-hee is forced to have an abortion and work as a prostitute in the red-light district.

AN Kyung-lee

AN Kyung-lee was born in 1969, South Korea. She studied at Nihon University in Tokyo, specializing in film theory and criticism. In Korea she was involved in production and also attended Dongguk University film graduate school. A Short Life(4302~) is her feature debut, for which she also wrote the story and screenplay.

PRODUCTION **FILM CASE**

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INTERNATIONAL SALES Contact **Production**

The Show Must Go On

우아한 세계 | Woo-Ah-Han-Sae-Gye

Directed by **HAN Jae-rim** 2006, 120min, 35mm, 2.35:1, color, Dolby SRD



Cast SONG Kang-ho (In-gu), PARK Ji-young (Mi-ryung), OH Dal-soo (Hyun-su)

In-gu (SONG Kang-ho) is a kingpin in a dark world. However, he's the sweetest husband and dad, full of love for his family. His only goal in life is to build a picturesque house out in the country and live a gracious life with his family. But, there's a problem. His daughter, going through puberty, is embarrassed about her dad's job and stays away from him. And his wife nags him constantly to get a stable job. Nonetheless, he tries even harder to keep his syndicate together, thinking that the only way to be a good dad is to work hard and bring home the bacon. However, in reality, family matters get in the way of his business. To make things worse, he faces a power struggle against an ambitious underling.

HAN Jae-rim

Born in 1975. HAN graduated from Seoul Institute of Arts. <Rules of Dating> won the runner-up prize of KOFIC's Script Contest in 2003.

PRODUCTION **LUCY FILM**

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INTERNATIONAL SALES **Lotte Entertainment**

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Traces of Love

가을로 | Ga-eul-ro

Directed by **KIM Dai-seung** 2006, 115min, 35mm, 1.85:1, Color, Dolby SRD



Cast YOO Ji-tae (CHOI Hyun-woo), KIM Ji-su (SUH Min-joo), UM Ji-won (YOON Se-jin)

A touring program producer Min-joo, takes notes in her journal whenever and wherever she travels, so one day she can show all those amazing places to her longtime lover Hyun-woo. Finally Hyun-woo passes the bar exam and proposes to Min-joo. However, not long after, Min-joo dies when the department store where she was waiting for Hyun-woo collapses. Hyun-woo becomes a prosecutor, but when he digs too deeply in a sensitive political case, he ends up in detention. While in detention (five years after Min-joo's death), Min-joo's parents send him Min-joo's journal, which gives him a road to trace all the memories of his lost lover.

KIM Dai-seung

KIM graduated from Chung-Ang University majoring in theatrical arts. He entered the film scene as the assistant director of <White Badge> (1992, directed by CHUNG Ji-young), then went on to work as assistant director to renowned Korean director IM Kwon-taek for many of his films, including <Seopyeonje> (1993) and <Chunhyang> (2000). His debut film, <Bungee Jumping of Their Own> (2001), was acclaimed as the finest melodrama.

PRODUCTION **ahnsworld**

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INTERNATIONAL SALES **Mirovision Inc.**

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Untold Story: The Red Forest (working title)

전설의 고향 | Jeon-seol-ui Go-hyang

Directed by **KIM Ji-hwan** 2006, 35mm, 1.85:1, Color, Dolby Digital



Cast PARK Shin-hye (So-yeon), JAE Hee (Hyun-sik)

Set in Chosun Dynasty, Seo-rae village is enshrouded by a thick fog coming from the lake. While running from a group of village kids, Hyo-jin and her sister So-yeon fall into the lake. The mother of the twins tries hard to save them both, but manages only to save So-yeon, who is alive but comatose. Ten years later, Choi is murdered mysteriously as he was heading home from a friends gathering. And at that precise moment, So-yeon wakes up from her coma, without any memories of her childhood or even of her sister Hyo-jin. . Not long after the So-yeon's recovery, more former friends are killed and people suspect So-yeon.. Her lover Hyun-sik, in truth misses the dead sister, Hyo-jin. As So-yeon is driven into a corner, her jealousy of Hyo-jin returns.

KIM Ji-hwan

KIM was born in 1967 in Jeonju, Korea. He graduated from Hanyang University where he developed a special interest in films. He won the first prize in the Korean Film Council Script Contest in 1997 with the screenplay "The Good Friends". In 1998, he completed a screenplay entitled "Loving Life and Death", which was filmed later in the same year.

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INTERNATIONAL SALES Prime Entertainment

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Voice of Murderer (working title)

그놈 목소리 | Gui-nom Mok-so-ri

Directed by **PARK Jin-pyo** 2006, 35mm, 2.35:1, Color, Dolby SRD



Cast SUL Kyoung-gu (HAN Kyung-bae), KIM Nam-joo (OH Ji-sun), KIM Young-cheol (KIM Wook-jung), GANG Dong-won (the Voice)

One day, the only son of famous news anchor, HAN Kyung-bae, disappeared without a trace. Soon, the kidnapper calls the nine-year-old boy's mother, OH Ji-sun, demanding \$100,000 for ransom. The police assign veteran detective KIM Wook-jung to the case and assemble a top-notch task force under his command. However, the kidnapper constantly outwits the police traps and keeps calling the parents with yet another instruction for the money drop. The only clue the police and the parents have is the kidnapper's voice recorded on the tape; his cultured, but emotionless voice, which often gives anyone who listens goose bumps. The parents become restless and angry as days turns into weeks, and one day.

PARK Jin-pyo

PARK was born in 1966. He worked as a television producer at SBS and ITV.

In 2001, PARK's debut feature film <Too Young to Die> was invited to the Cannes Film Festival. PARK's debut success was topped in 2005 with the box office hit, <You are My Sunshine>. It became the most successful melodrama film in Korean history.

PRODUCTION Zip Cinema

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INTERNATIONAL SALES CJ Entertainment Inc.

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The World of Silence (working title)

조용한 세상 (가제) | Joyong-han Saesang

Directed by **JOH Ui-seok** 2006, 103min, 35mm, Color



Cast KIM Sang-kyung (Jung-ho), PARK Yong-woo (Detective KIM)

Jung-ho, a famous photographer who has a special ability to read people's minds, has just returned to Korea from abroad. Jung-ho still can't get rid of traumatic memories of his late girlfriend who ended her life in front of him. In the midst of this, Jung-ho becomes a temporary guardian for Soo-yeon, a little girl whose mother is in a coma. Detective KIM begins to suspect Jung-ho is involved in the gruesome events that surround him. And the case becomes even more desperate when Soo-yeon herself disappears.

JOH Ui-seok

JOH was born in Seoul, 1976. He graduated from the Korean National University of Arts, School of Film & Multimedia. With his debut feature <Make it Big>, his new sensibility, evidenced in his sophisticated way of dealing with characters and genre, has led critics to proclaim that a truly new generation of Korean Cinema has arrived. The mystery thriller <The World of Silence> unfolds its story, as a photographer of extraordinary clairvoyance is involved into a girl's murder taking place around him.

PRODUCTION J Film

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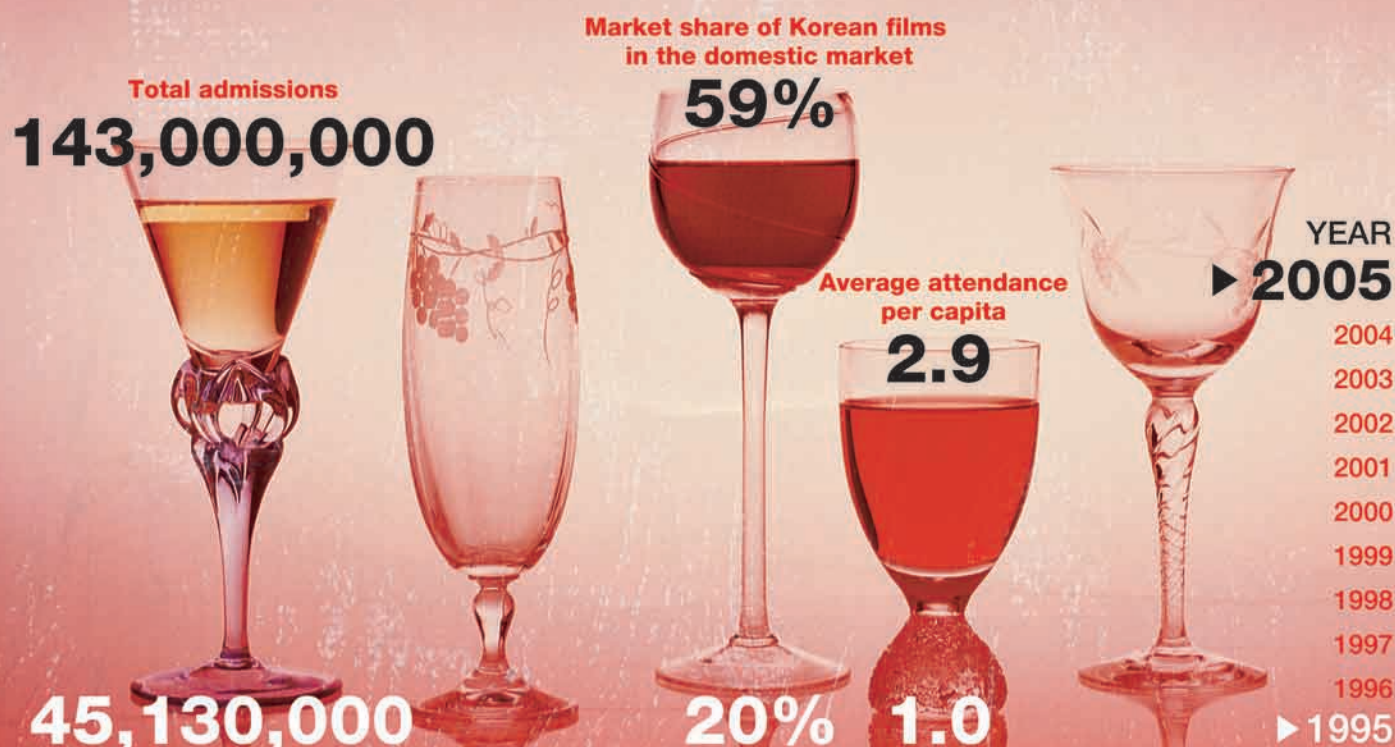
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The Old Garden

Directed by IM Sang-soo
Production: MBC Production Co., Ltd.
International Sales: Cineclick Asia



Radio Star

Directed by LEE Jun-ik
Production: Achim Pictures
International Sales: CJ Entertainment Inc.



Meet Mr. Daddy

Directed by PARK Kwang-su
Production: iFilm Co., Ltd.
International Sales: iHQ

Maundy Thursday (working title)

Directed by SONG Hae-sung
Production: LJ Film
International Sales: Prime Entertainment



No Mercy for the Rude

Directed by PARK Chul-hee
Production: Tube Pictures Inc.
International Sales: The Core Studio Co., Ltd.



Righteous Ties (working title)

Directed by JANG Jin
Production: KnJ Entertainment
International Sales: CJ Entertainment Inc.



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